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ABSTRACT

This journal, published in Israel, contains articles of interest to teachers of English as a second language, particularly those in Hebrew-English situations. This issue contains the following articles: (1) "Evaluating the Teacher's 'Control of English'," by R. Gefen; (2) "Instructional Television and the English Proficiency Level of Ninth Grade Pupils," by E. Newmark; (3) "Group Testing of Listening Comprehension and Oral Proficiency," by V. Whitesen; (4) "Creative Dramatics in the Teaching of English to Grade 4 Classes," by L. Ravich; (5) "Literature and the Religious Teacher," by R. Ribner; (6) "An Individual Instruction Program," by M. Applebaum; (7) "I'd Like You to Read This, Please," by N. Alpert; (8) "English for Speakers of Hebrew: Advanced Language Series," by R. Berman and R. Stock; (9) "Teaching Beginning Reading I: Matching Sounds and Letters," an interview with Virginia French Allen; (10) "A Few Notes on Teaching Reading," by L. Groebel; (11) "An Experimental Unit for Grade 10 'Hasmar' Vocational Class," by E. Levy; (12) "Teaching English Through Games in Grade Four," by M. Talmi; (13) "Teaching and Testing in the Secretarial-Tourism Trend," by J. Kadish-White; and (14) "Games in Foreign Language Teaching," by E. Olshtain. A synopsis in Hebrew of the contents of the issue is provided. (AMH)

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Ministry of Education and Culture
Pedagogical Secretariat – English Inspectorate

ENGLISH TEACHERS' JOURNAL (Israel)

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

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Number 17

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Raphael Gefen

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

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לכתובת זו יש לכוון את פניות הקוראים.

INFORMATION FOR ENGLISH TEACHERS

The Bagrut Examinations, Summer 1977

For technical reasons, the various sections of the Bagrut Examinations (written paper) have been allocated as follows: Part One (two hours) Essay and Reading Programme (two answers), to be written in a separate examination exercise book; Part Two (two hours) Reading Comprehension, Language Exercises, Listening Comprehension, the answers to be written on the question-papers themselves. The question-paper for the Listening Comprehension Test will be a separate paper but will be answered as part of Part Two of the examination. For the Technical, Agricultural Trends, the "specialist" sections of the examination will be Part One; Part Two will be a common paper for all Trends.

The Listening Comprehension Test will be broadcast during Part Two of the examination (for Intermediate Level Examinations, which have an undivided question-paper, the test will be broadcast towards the end of their examination); teachers should pay careful attention to the time of the broadcast and make sure the proctors in the examination room are aware of this (the English teacher is, of course, not allowed into the examination room). There will be two readings. During the first reading, the examinee is required to listen only and may not look at the question-paper. The examinee will then be allowed two minutes to read and study the ten questions and the four possible responses to each question. During the second reading the examinee may have the question-paper open in front of him and may if he wishes circle the appropriate responses. After the second reading a further 60 seconds are given the examinee to finish circling the responses and check his work. He will then continue with the Written Paper (Reading Comprehension, Language Exercises).

Israel Association for Applied Linguistics

The Fourth Annual Conference of the Israel Association for Applied Linguistics (I.A.A.L.) will take place on Sunday and Monday, 10–11 July 1977, at Bar-Ilan University. The Annual Conference of the Association provides a useful forum and meeting-ground for language teachers at all levels as well as for Applied Linguists working in other fields. There will be plenum lectures and also special-interest groups. The Association publishes a journal "APPLIED LINGUISTICS" (בלשנות שימושית), which contains articles in Hebrew, Arabic, English and French (with synopses in the other languages). Readers of the ENGLISH TEACHERS' JOURNAL (Israel) interested in the I.A.A.L. and/or the journal "APPLIED LINGUISTICS" should write to the Secretary, Mr. Reuven Sivan, I.A.A.L., P.O. Box 7663, Jerusalem.

From the Publishers of GOOD TIMES, JUST FOR YOU, and ABC TIMES

Address: Good Times Ltd., P.O. Box 3349, Jerusalem.

There has been a very positive response from teachers in Grades 5 and 6 to the new journals JUST FOR YOU and ABC TIMES – both launched this year. Teachers have written to the publishers stating how useful these journals have been in their classes. This

means that, with the more advanced GOOD TIMES, these newspapers are available for all grades of primary school (from Grade 4 to Grade 8).

At this year's Jerusalem International Book Fair, GOOD TIMES has its own stand; at the Book Fair the publishers will be presenting the Reuven Herman Memorial Prizes for the best compositions on the subject: **Why I Love Israel.**

If there is sufficient demand, the publishers plan to print for the first time special summer vacation editions of these newspapers. They will be eight-page bumper editions full of stimulating reading and exercises for revision. They will cost between 3 and 4 lirot only, and will be sent to the schools by mid-June. Teachers interested are requested to apply directly to the publishers.

From the publishers of ENGLISH NEWS and JUNIOR ENGLISH NEWS

This year ENGLISH NEWS (high school level) and JUNIOR ENGLISH NEWS (junior high school level) are being read by a combined total of 50,000 pupils all over the country, in all kinds of schools: Jewish and Arab, religious and 'general', vocational, agricultural, and academic, primary and secondary.

In October, several new features were successfully added: a "Debate" article on a controversial subject, an article about a different career each month, and the "Dear Dina" column giving personal advice on how to handle "teen-age" problems. At mid-year, a brand new feature was introduced – a "Consumer Affairs" column, advising readers on the purchases they make. The free "Teacher's Guides" have incorporated a variety of exercises, including "Cloze passages" requested by so many teachers.

On March 27, the FIRST NATIONAL ENGLISH NEWS SPELLING CONTEST was held at Gymnasia Rehavia in Jerusalem.

Teachers may order ENGLISH NEWS or JUNIOR ENGLISH NEWS at any time by writing to English News Limited, P.O. Box 3349, Jerusalem, or by calling: (02) 532491. Payment can be made up to two months after an order has been placed. The class order prices for pupils' subscriptions (teachers' copies are free!) are: 3 issues (April-June), IL 5 per pupil; 2 issues (May-June), IL 3 per pupil; any single current issue – IL 2. Free sample copies for teachers are available upon request.

The Updated SYLLABUS FOR ENGLISH (published by the Curriculum Development Centre)

Now in the press is the updated edition of the *ENGLISH SYLLABUS FOR SCHOOLS*, which will be distributed to schools and made available for individual sale to teachers, trainee-teachers and other interested people. This updated edition revises some of the material in the experimental syllabuses, unifies the three previous syllabuses (Primary, Intermediate Division, Upper Division) into one overal syllabus, and expands the sections dealing with Methodological advice.

A number of copies of the collection of READING COMPREHENSION PASSAGES IN ENGLISH, published by the English Inspectorate, are still available on application, as are copies of the bibliography for LISTENING COMPREHENSION AND LANGUAGE LABORATORY.

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The Toynbee-Herzog Debate

The Curriculum Development Centre of the Ministry of Education and Culture is publishing the famous debate between Toynbee and Herzog on Jewish history and nationhood as an extensive Reader for advanced classes in Grades 11 and 12. The Reader is accompanied by a gramophone record of the actual debate, a glossary of the most difficult words and an Introduction. Further details will be sent to schools on publication.

Courses for "Socially-Disadvantaged" Pupils

The English Inspectorate, in conjunction with the Department for Socially-Disadvantaged Pupils, will be conducting Summer Schools for secondary school pupils from socially-disadvantaged backgrounds. Teachers in specially-selected schools will give the courses. Another joint project will be another "Second Chance Bagrut" course to be held at a number of places throughout the country (as was also done in Autumn 1976) – these pupils from a socially-disadvantaged background who fail their Bagrut in English and/or certain other subjects or who did not sit for the examination although they were learning according to a Bagrut curriculum will learn in special intensive courses from September 1977 until January 1978 and will then sit for the "Repeat/External Bagrut Examinations" which take place then.

Courses in "Education" subjects for practising unqualified teachers

Academically-qualified new immigrant teachers who do not possess a full teaching credential from their country of origin and who are currently teaching on a Temporary Licence and have been informed by the Personnel Department of the Ministry which Education subjects (Principles of Education, Educational Psychology, General Didactics) they have to take – are advised to contact the Immigrant Teachers' Absorption Department of the Ministry, P.O. Box 292, Jerusalem, regarding appropriate University Summer Schools in these subjects. If there are enough candidates, the courses may be given in English.

The Institute for Teaching Aids

As stated in our last issue, the Institute publishes Standardized Achievement Tests in English for the various Grades in schools and also textbooks in the "English for Technical Schools" series.

The address of the Institute is: 26, Mohilever St., Tel Aviv. Tel: (03) 50291.

Prices are as follows:

Test Number	Test	Price for 10 Copies	Teacher's Guide
00001	English Grade 5	IL. 1.90	
00002	English Grade 6, First Part	IL. 1.90	
00003	English Grade 6, Second Part	IL. 1.90	
00004	English Grade 7, First Part	IL. 1.90	
00005	English Grade 7, Second Part	IL. 1.90	
00006	English Grade 8, First Part	IL. 1.90	
00007	English Grade 8, Second Part	IL. 1.90	
00031	English Writing Tests, Grades 7–8	IL. 1.90	
Teacher's Guide for Tests 00001–00031 (Grades 5–8)			IL. 1.40
00032	English Grade 9, First Part	IL. 3.50	
00033	English Grade 9, Second Part	IL. 3.50	
Teacher's Guide for Tests 00032–00033 (Grade 9)			IL. 0.50

The textbooks in the *"ENGLISH FOR TECHNICAL SCHOOLS"* (edited by Dr. A. Marbe and produced by the Curriculum Centre, Ministry of Education) are the following:

Catalogue Number	Title
08011	Reader 1: GENERAL TECHNOLOGY
08028	Reader 2a: ELECTRONICS AND ELECTRICITY (with exercises)
08123	Reader 2b: TOOLS AND MACHINERY (with exercises)
08080	Reader 2c: ENGINES AND TRANSPORT (with exercises)
08097	Reader 2d: AGRICULTURE
08109	Workbook of Exercises to Accompany Reader 2d: AGRICULTURE

Dr. A. Marbe has also written and published a Workbook to accompany Reader 1: GENERAL TECHNOLOGY in the above series, obtainable from Lonnie Kahn Publishers, 5, Nahlat Benyamin, Tel Aviv and from the Institute above.

The Curriculum Centre of the Ministry of Education has also produced a Reader, Pupil's Worksheet and Teacher's Guide DESCRIBING AN OUTFIT for use in vocational schools, written by Sheila Schoenberg, available from "Ma'alot" publishers, 5, Lunz Street, Tel Aviv.

From the Instructional Television Centre

No major programme innovations will be introduced in the next school-year; work will continue with preparing the new programmes for Grade 7. An Information Bulletin will be sent to all schools soon after Pesach, giving full particulars of telecasts and accompanying materials for all Grades in preparation for the 1977-1978 school-year.

Textbooks for Elementary and Intermediate Grades in the ESH series

1. *ESH 6-L* – Language is a textbook intended for Grade Seven – the third year of English as a foreign language in Israel. It constitutes a natural continuation from ESH 4 and 5 and can be taught in conjunction with *ESH 6 - Reader* (available on the market).

   ESH 6 L – is divided into units centred around key grammatical structures to be taught in Grade Seven according to the Ministry syllabus. Each unit contains controlled as well as creative exercises and ideas for role playing in order to encourage pupils to move from controlled to creative use of the language topic. The reading passages included in the book are based on the adventures and activities of seven main characters – the *ABC Detectives*. As such they are suited for the age level of the pupil population and provide suitable topics for discussion and implementation in the classroom.

   Two of the seven characters will be the heroes of a new television series that is being prepared for Grade Seven. Another important character that appears in the book is an Arab boy and his family. The book contains a special English-Arabic glossary to help the speakers of Arabic using the book.

   ESH 6 L – should be available on the market before the end of the present school year.
2. *ESH 8 - Language Step by Step* is a text intended for classes that have used *ESH 7* and as such constitutes a natural continuation from *ESH 7*. It can be used in a Grade Seven class that is not yet ready to use *ESH 6*, by a Grade Eight class which needs to practise basic language material or any other group for which the language content is suitable. The language activities in *ESH 8* are sequenced and graded as well as *contextually connected*, so as not to involve the learner in using too many vocabulary items at a time. *ESH 8 - Language Step by Step* should be available in Summer 1977. It is a semi-programmed text with answers given in the book.
3. *ESH 4 and 5 Language* – a revised edition of the original text of ESH 4 and 5 in one single text. The activities of this text have been revised on the basis of experience and new features have been added in order to suit the more recent developments in methodology. The content and vocabulary have been suited to the television series, "Here We Are." The revised edition should come out by the end of the summer.

EVALUATING THE TEACHER'S "CONTROL OF ENGLISH"

by *Raphael Gefen*

As is well known among all concerned, one of the duties of an Inspector in the educational system is to evaluate various aspects of a teacher's knowledge and performance. This evaluation is recorded on a standardized form in terms of grades 1 – 5 (lowest – highest), with room for additional "open-ended" comments. Some of the rubrics on this form deal with matters not within the province of a teacher's knowledge or performance (such as the physical environment of the room and its furnishings); others deal with the *pupils* (discipline, neatness, attention and interest, knowledge of the subject-matter); with the *teacher* (general appearance of the class, class register, preparation of the lesson, *control and use of language*, professional knowledge, i.e., methodology, the teacher's appearance and demeanour, relationship with the pupils, dealing with homework, dealing with exercise books); with the *lesson* itself (structure of the lesson, activisation of the pupils, use of didactic aids, integration of the subject with other subjects in the curriculum, achievements of the lesson); with *educational activities and values* in general (suitability of the subject-matter to the level of the class, education for values, cognitive development, development of good habits of work and study, and – for Religious schools – education in Religious values); and concluding with a *general evaluation* of the lesson and of the teacher.

For the teacher of a foreign language, the section above dealing with "control and use of language" concerns the foreign language and not, as for other subjects, the mother-tongue. The marks (grades) from 1 – 5 are as follows:

"1" indicates "Very Poor Language Control" (לשון המורה גרועה)
"2" indicates "Poor Language Control" (לשונו של המורה דלה)
"3" indicates "Correct Language, without Serious Errors" (לשון ללא שגיאות)
"4" indicates "Good Language Control" (לשון המורה טובה)
"5" indicates "Rich and Diversified Language, appropriate for different situations" (לשון המורה עשירה ומגוונת)

Each mark is in itself a complex of evaluations, referring to the different skills and levels of English.

1 – Very Poor Language Control

In this category, the teacher speaks and writes with mistakes which he repeats over and over again. In general, the teacher's control of English is clearly inadequate; he is incapable of explaining himself in English or of being understood by a native speaker of English. In grammar, the teacher makes mistakes in inflecting the Parts of Speech, in the structure of the tenses, the Aspects and the Voices of the verb, in the structure of sentence-patterns, in the structure of the interrogative and the negative, in the choice of the appropriate Part of Speech, in the choice and use of the appropriate Verb Tense, and in punctuation. In phonology, the teacher makes phonemic errors in conversation or reading aloud ("spoken prose"), which cause misunderstanding or even total unintelligibility;

these mistakes are made with consonants, vowels, stress patterns and intonation patterns. In vocabulary, the teacher's word-stock in English is quite inadequate for teaching purposes – he makes systematic errors in the explanation, demonstration or translation of words and phrases, and, in the case of homonyms, gives the inappropriate meaning of an item. In orthography, the teacher makes gross errors in spelling and/or the formation of the letters of the alphabet (direction and structure of the letters).

2 – Poor Language Control

The teacher's language control is evaluated as "poor" if he makes repeated use of the following types of errors. In general, the teacher is able to express himself in English in such a way as to be understood by a native speaker of the language (despite the gross errors), but it is abundantly clear that the teacher's English shows evidence of very heavy interference from the mother-tongue – he obviously thinks in the mother-tongue all the time and continuously translates literally. In grammar, the teacher uses wrong prepositions; he makes mistakes in the structure and use of Verb Aspects and Voices, in the choice of Auxiliary Verbs, and in the word order of sentence patterns, including the placing of the subject, the verb, the direct object, the indirect object, adjectives, adverbs and other Modifiers; and in the structure of compound and complex sentences, including the choice of the wrong verb tense in Temporal or Conditional subordinate clauses. In phonology, he makes phonemic errors which are liable to lead to misunderstanding, including giving unnecessary length to vowels (e.g. pronouncing "bit" as "beat"), making every vowel "strong" (e.g. always pronouncing "the" as "thee"), and a tendency to "spelling pronunciation" (e.g. pronouncing the "t" in "listen", or pronouncing "sew" as "sue"). In vocabulary, the teacher provides the correct meanings to lexical items, but because of his own "linguistic poverty" he is unable to explain new words and phrases not carefully prepared in advance. This "linguistic poverty" is exemplified in conversation or other uses of the language which go beyond the printed word of the textbook page. In orthography, the teacher makes the same kind of spelling mistake as an uneducated native speaker would (e.g. "recieve"; "it's" as a possessive instead of "its"); the orthography is European-Continental rather than English; the teacher's own handwriting on the blackboard is very poor.

3 – Correct Language, Without Serious Errors

In general, the teacher speaks correctly, but his language is not sufficiently idiomatic or Standard; he is familiar with only one variety of Standard English (with the possible result that the teacher who has learnt British English will "correct" the in-itself correct American English learnt by his pupils from a previous teacher, or vice versa). If the teacher is a native-speaker of English, this mark will be given if he systematically uses non-Standard English, e.g. slang or a non-Standard regional dialect. In grammar, the syntax and morphology are in themselves correct, but the teacher has a tendency to insist on hyper-prescriptive forms, such as "to whom" in situations where a less formal style would be more appropriate; likewise, the teacher does not use contracted forms even in informal speech (e.g. "doesn't"), nor does he reveal any flexibility in the uses and alterna-

tive forms of the language, e.g. he insists on one form only for the future although the pupils have learnt different forms (e.g. insists on "will" and forbids "going to"). In phonology, the phonemes are correct, but the allophonic (phonetic) mistakes (e.g. dental [t] instead of alveolar, or a non-distinction between a front ["light"] " l " and a back ["dark"] " l ", as distinguished in English in the word "lull") are so widespread that the teacher's "foreign accent" would be very disturbing to the native-speaker; the stress and intonation patterns are correct, but there is little or no use of "weak forms" (e.g. /ə v/ for "of"). The teacher's vocabulary is adequate, but there are stylistic mistakes or solecisms, such as being too formal or too colloquial, or using inappropriate lexical items in different registers; vocabulary is, however, correctly explained to the pupils. There are no mistakes in orthography and spelling.

4 – Good Language Control

In this category, the teacher's language is correct and idiomatic; he is familiar with different varieties of English; he is able to analyze which of his pupils' mistakes are due to mother-tongue interference, in particular the articulatory features leading to their errors in pronunciation; however he may show a tendency to a doctrinaire approach vis-a-vis varieties of English (e.g. he thinks that only American spelling or only a Manchester accent are "correct"). The teacher does not make mistakes in English morphology, syntax and lexicon; nor does he confuse styles and registers. In phonology, his control is near-native. His pronunciation is clearly understood, clear and aesthetic, with possibly some allophonic inaccuracy which might be detected only after listening to him continuously.

5 – Rich and Diversified Language, appropriate for different situations

In addition to all the qualities outlined under "4" above, the teacher who is graded "5" reveals in his classroom performance that he is conversant with Linguistics and with the application of Linguistics to teaching a foreign language (e.g. his explanations and exemplifications show that his selection and grading of lexical items and grammatical structures have been made in accordance with linguistic criteria; moreover, he is able to effectively contrast rules of English with rules of Hebrew or Arabic.) He is able to inculcate an acceptable pronunciation of the foreign language, by a combination of a correct articulatory-physiological analysis and intensive drilling. Finally, this "Grade 5" teacher is able to educate his pupils towards an elementary "linguistic sense", in the fields of phonology, grammar and lexicon, taking into account, of course, the level of language required at the different stages of learning (e.g. his pupils will speak naturally and freely and with a native-like speech-rhythm, again within the framework of the grammar and the lexicon they will have been learning in class; the pupils will have an automatic control of the structures and the lexical items, with no mother-tongue interference being felt; finally, the pupils will be capable of generalizing and analogizing the grammatical patterns and be able to apply them creatively).

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Clearly, "Grades" 1 and 2 are not performing their roles satisfactorily as teachers of English, no matter how polished their didactic techniques may be. Going to the other extreme, it is also clear from the above account that not every native-speaker will be in Grades 4 and 5, while many non-native speakers will. In all teacher-training programmes, both pre-service and in-service, the subject of LANGUAGE PROFICIENCY, oral and written, must occupy first place.

INSTRUCTIONAL TELEVISION AND THE ENGLISH PROFICIENCY LEVEL OF NINTH GRADE PUPILS

by *Elana Neumark*

(This is a summary of a longer article)

I wanted to compare the level of English proficiency of Grade 9 pupils in the following categories:–

Category A: classes that follow the complete ENGLISH BY TELEVISION programme, i.e. use the television written materials and also watch and discuss the telecasts as an integral part of their course (henceforth TELEVISION PROGRAMME (A) classes).

Category B: classes that use Television books but do *not* watch the telecasts or discuss them in class (henceforth TELEVISION MATERIALS (B) classes or TV-m classes).

Category C: classes that use completely different course-books and no television material at all (henceforth CONVENTIONAL MATERIALS (C) classes).

In (A) and (B) classes, the television material, while usually supplemented by additional Language books or Readers, is the core of the course. Viewing and discussing the telecasts distinguishes category (A) and from (B).

The Experiment

I decided to test Grade 9 pupils where the teacher professed to be following the official syllabus for that Grade. This meant that only good classes would be able to participate. Since my aim was to discriminate between the levels of proficiency reached as a result of three different approaches towards teaching English as a foreign language (materials and/or method), the test would include difficult questions which only the best classes would be able to answer well. This was necessary if I wanted to obtain a well-distributed range of score results.

The Sample

I tried to "match" schools and classes as far as possible. I took into account both the residential area where the school are situated and also teaching ability. In addition, since the classes in the sample had all been taught by more than one teacher, I felt the results

would also reflect the different methods and not only teacher ability. (All the teachers in the experiment were graded as experienced teachers of average or above-average teaching ability.)

I divided my sample into three approximate Socio-Economic Levels, the lowest of which was 'disadvantaged' (טעוני טיפוח) . Socio-Economic Levels I and II included both A and B Stream pupils, *all of whom were following the same official Syllabus.*

The Test (See Appendix 1)

The test was meant to test *integrative skills* only and consisted of four parts: –

i) **Two Short Cloze Tests** (20 points)

The Cloze test is reliable and easy to mark and is a fairly good indication of a pupil's general level of proficiency in English.

ii) **A Short Guided Composition** (25 points)

To test the pupil's ability to express himself in written English.

iii) **A Contextualized Dialogue** (25 points)

This requires using language with understanding and not merely mechanically applying rules. The ability to form the correct interrogative structure depends not only on syntax but also on semantics.

iv) **A Reading Comprehension Passage** (30 points)

I deliberately chose open-ended questions and not multiple-choice questions because I wanted to see the *degree* of understanding the pupils had attained and not merely whether they had chosen a 'right' or 'wrong' answer. In addition, although I gave only two points out of ten for grammar and vocabulary, I wanted to see how the language of this section compared with that of the guided composition. (I will refer to this point again in assessing the results).

Administration of the Test

Teachers were told well in advance of the *type* of questions to be included in the test so that all pupils would have practised the techniques involved. The test itself was delivered only a day or two before it was given.

The Results

See Tables I – VII and the following discussion and analysis of the breakdown of scores for individual questions.

A. Tables (The results are tabulated in this and the following pages).

Comparison of English as a Foreign Language Teaching Methods

Table I (i): Test Scores for Socio-Economic Level I – Group A (figures in table are averages).

Teaching Method / **Scores**	**Television Programme** Category 'A'		**Television Materials** Category 'B'		**Conventional Materials** Category 'C'	
Total Score	76.9		62.8		68.1	
Cloze Test	80.5%	16.1/20	69.3%	13.9/20	71.0%	14.2/20
Essay	75.6%	18.9/25	67.0%	16.7/25	66.8%	16.7/25
Wh–questions (dialogue)	78.8%	19.7/25	69.4%	17.4/25	63.6%	15.9/25
Comprehension Questions	74.3%	22.3/30	49.5%	14.9/30	71.0%	21.3/30

Table I (ii)

Teaching Method	**Range of Marks**	
	Minimum	**Maximum**
Television Programme	55	94
Television Materials	31	87
Conventional Materials	38	93

Table I (iii): Composition of Sample. (figures in table are numbers of pupils).

Teaching Method School/class	Television Programme	Television Materials	Conventional Materials	Total
School A				
Class 1	20			
Class 2	21			
School B				
Class 3	30			71
School C				
Class 1		37		
Class 2		25		62
School D				
Class 1			30	
School E				
Class 1			25	
Class 2			27	
School B				
Class 2			33	115
				248

Table II (i): Test Scores for Socio-Economic Level II – Group A. (figures in table are averages)

Teaching Method / Scores	Television Programme Category 'A'		Television Materials Category 'B'		Conventional Materials Category 'C'	
Total Score	72.1%		63.7%		61.9%	
Cloze Test	82.5%	16.5/20	74.8%	15.0/20	68.3%	13.7/20
Essay	60.0%	15.0/25	56.6%	14.2/25	57.8%	14.5/25
Wh-questions (dialogue)	69.2%	17.3/25	63.5%	15.9/25	60.0%	15.0/25
Comprehension Questions	78.0%	23.4/30	62.5%	18.8/30	62.5%	18.8/30

Table II (ii)

Teaching Method	Range of Marks	
	Minimum	Maximum
Television Programme	45	93
Television Materials	40	85
Conventional Materials	37	88

Table II (iii): Composition of Sample. (figures in table are numbers of pupils).

Teaching Method School/class	Television Programme	Television Materials	Conventional Materials	Total
School F				
Class 1	28			
School G				
Class 1	32			60
School H				
Class 1		23		
Class 2		28		51
School I				
Class 1			21	
Class 2			15	
School G				
Class 2			24	60
				171

Table III: Comparison of the Scores of the Individual Classes Comprising the Sample (%)

Teaching Method	Minimum	Maximum	Mean Score
Television Programme (A)			
School A			
Class 1	58	92	77
Class 2	55	90	75
School B			
Class 1	56	94	**77.5**
Television Materials (B)			
School C			
Class 1	44	87	66
Class 2	31	87	57
Conventional Materials (C)			
School D			
Class 1	51	90	72
School E			
Class 1	43	91	68.8
Class 2	40	90	63.7
School B			
Class 2	38	93	**67.4**

Note: School B appears both in category (A) and category (C)
School B Class 1 – Mean Score 77.5 (A).
School B Class 2 – Mean Score 67.4 (C).
i.e. a difference of 10.1%.

Table IV: Comparison of the Scores of the Individual Classes Comprising the Sample (%)

Teaching Method	Minimum	Maximum	Mean Score
Television Programme (A)			
School F			
Class 1	45	93	71.5
School G			
Class 1	45	89	**72.6**
Television Materials (B)			
School H			
Class 1	48	85	67.7
Class 2	40	79	60.5
Conventional Materials (C)			
School I			
Class 1	49	88	67.1
Class 2	45	75	59.8
School G			
Class 2	37	78	**58.6**

Note: School G appears both in category (A) and category (C)
Category (A) School G Class 1 – Mean Score 72.6.
Category (C) School G Class 2 – Mean Score 58.6.
i.e. a difference of 14%.

Table V (i): Test Scores for Socio-Economic Level I – Group B. (figures in table are averages).

Teaching Method / Scores	Television Programme Category 'A'		Television Materials Category 'B'		Conventional Materials Category 'C'	
Total Score	55.4%		36.5%		51.4%	
Cloze Test	64.1%	12.8/20	48.7%	9.7/20	62.2%	12.4/20
Essay	60.0%	15.0/25	41.9%	10.5/25	56.5%	14.1/25
Wh-questions (dialogue)	60.4%	15.1/25	40.4%	10.1/25	51.5%	12.9/25
Comprehension Questions	41.4%	12.4/30	20.6%	6.2/30	40.0%	12.0/30

Table V (ii)

Teaching Method	Range of Marks	
	Minimum	Maximum
Television Programme	35	73
Television Materials	18	68
Conventional Materials	18	84

Table V (iii): Composition of Sample. (figures in table are numbers of pupils).

Teaching Method School/class	Television Programme	Television Materials	Conventional Materials	Total
School A				
Class 3	22			22
School B				
Class 3		27		
Class 4		33		50
School C				
Class 3			25	25
				97

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Table VI: Socio-Economic Levels I (i) Group A and (ii) Group B and II (iii) Group A – Television Scores and 'Next-Highest' Score for Each Part of Test (%)

Teaching Method Test Scores	Television Programme	Television Materials	Conventional Materials	Differences
		Socio-Economic Level I		
(i) Group A				
Total Score	76.9		68.1	8.8%
Cloze Test	80.5		71.0	9.5%
Essay	75.6	67.0	(66.8)	8.6%
Wh-questions	78.8	69.4		9.4%
Comprehension	74.3		71.0	3.3%
(ii) Group B				
Total Score	55.4		51.4	3.0%
Cloze Test	64.1		62.2	1.9%
Essay	60.2		56.5	3.7%
Wh-questions	60.4		51.5	8.9%
Comprehension	41.4		40.0	1.4%
		Socio-Economic Level II		
(iii) Group A				
Total Score	72.1	63.7	(61.9)	10.2%
Cloze Test	82.5	74.8		7.7%
Essay	60.0	(56.6)	57.8	2.2%
Wh-questions	69.2	63.5		5.7%
Comprehension	78.0	62.5	62.5	15.5%

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Table VII (i): Test Scores for Socio-Economic Level III – Group A. (figures in table are averages).

Television Programme only – Category (A)		
Total Score	59.7%	
Cloze Test	68%	13.6/20
Essay	56.8%	14.2/25
Wh-questions	53.6%	13.4/25
Comprehension	61.7%	18.5/30

Table VII (ii): Composition of Sample. (figures in table are numbers of pupils).

Television Programme only	
School J	
Class 1	18
Class 2	9
School K	
Class 1	21
Total	48

	Range of Marks	
	Minimum	Maximum
Television Programme	22	89

a) Socio-Economic Levels I and II – Group A: Comparison of Mean Scores (%)

Teaching Method / Socio-Economic Level	Television Programme Category 'A'	Television Materials Category 'B'	Conventional Materials Category 'C'
Level I – Group A	76.9	62.8	68.1
Level II – Group A	72.1	63.7	61.9

From this table it can be seen that the results of the Television Programme Category 'A' were better than those of either Category 'B' or 'C', in both Socio-Economic Levels I and II (For Groups A).

These differences in the results were tested for significance by the Mann-Whitney U test and found to be "highly significant" i.e., $P \leq 0.001$.

It is interesting to note that in both the above cases (and in Socio-Economic Level I Group B) the Television Programme results were significantly better than those attained by classes using Television Materials *without* watching the Telecasts. This would indicate quite definitely that the Telecasts themselves must stimulate learning and be a most important factor in motivation. The Telecasts must then be seen as an *integral* part of the course and *not* merely as an incidental addition.

On the other hand, the differences in achievement between the classes in the sample using Conventional Materials or Television Materials are either only just significant or not significant at all. It would appear, then, that the Television Materials without the Telecasts become just another conventional course with very little to be said in favour of the one rather than the other, apart from factors such as convenience and/or cost.

In the four classes in the sample for "Conventional Materials"–Socio-Economic Level I Group A Table I (ii), three classes followed specific language textbooks supplemented by Readers. The language textbooks used in these classes were chosen by the teachers because they considered them to be better than the other textbooks on the official list. They could, of course, have used *"English for Speakers of Hebrew", 11 and 12* (which were used by the Television classes in the sample, in addition to the Television Reader). They could then merely have replaced the Television Reader with another suitable Reader unconnected with the Television Programmes – but they *chose* not to.

In the fourth class the teacher did not follow any textbook systematically. Instead, she used units and passages from a variety of books, and produced an extremely large number of stencils, all of which amounted to a great deal of extra work for the teacher. In addition, by no means all of our teachers are capable of working in this manner – they have neither the linguistic training nor the experience in the classroom to be able to 'put together' their own course book which in effect is what this particular teacher did. It seems to me to be an inefficient expenditure of time and energy which could be directed to more productive work, by following the Television Programme, which produced better results with less recourse to the initiative of the individual teacher in the production of suitable teaching material.

b) Socio Economic Level I – Group B – Table V

Here the results are much lower for all categories than they were for A Groups; and the teachers complained that the test had been too difficult for Group B pupils.

Comparison of Mean Scores

Teaching Method / Socio-Economic Level	Television Programme Category 'A'	Television Materials Category 'B'	Conventional Materials Category 'C'
Level I – Group A	76.9	62.8	68.1
Level II – Group A	72.1	63.7	61.9
Level I – Group B	55.4	36.5	51.4

This was only to be expected. Otherwise I would not have been able to discriminate between the classes taught by the different methods in Group A. The point that I wanted to make by giving the *same* test to both groups was that although they follow the same syllabus and purport "to cover" the same ground, the learning in Group B is not the same as in Group A. The question that remains open is whether we are doing the right thing by making these weaker pupils learn at the same rate as their more talented class-mates in the A Groups. It has been said that Television acts as a pace-maker and therefore to go slower would mean taking away the Telecasts from the classes (as long as there is no 'closed-circuit' Television in our schools).

Looking at the results we see that the Television Programme classes did only *a little better* than the Conventional Materials classes and *very much better* than the Television Materials classes. These results are not quite the same as those of Group A. It is possible that with these weaker groups the advantages of choice of materials and 'pace' of work equal the 'motivation' of watching and discussing the Telecasts. The Television Materials Category loses out on both accounts because they usually work at the same rate as the Group A students and still do not have the stimulus of seeing the Telecasts.

Note: Since this experiment was carried out, Instructional Television has published two new course books meant for weaker Grades Eight and Nine. Pupils will watch most, but not all, of the Telecasts. The accompanying written material is an integrated Language–Reader textbook which is much easier than the existing material but more or less covers the same syllabus. It remains to be seen what level classes using this material will attain.

c) Socio-Economic Level III – Group A – Table VII

I was unable to find Grade 9 classes in disadvantaged areas not following the full Television Programme that were willing to attempt the test. When teachers were told that the test would be based on the official syllabus and would include a **Cloze Test** and a **Comprehension Passage**, they insisted it would be beyond the ability of their pupils. In addition there are many classes in disadvantaged areas that once followed Television Programmes but dropped out as it became too difficult and the pace too fast. It would appear then that if a class can only manage to keep up with the Television Programme, the

motivation is sufficiently high for the pupils to respond to a certain amount of pressure from the teacher to learn more, in order to complete the syllabus for the 9th Grade. This is certainly more than can be said about most other classes, *at this Socio-Economic Level*, that do not use Television (It is hoped that the new materials will be of special value for these classes). Their results (59.7%) are better than those of Socio-Economic Level I Group B and not far behind the results of the Television Materials and Conventional Materials classes in both Socio-Economic Levels I and II Group A.

An Analysis of the Breakdown of Scores for Individual Questions

I. Socio-Economic Level I – Group A

The Television Programme Category 'A' results were better than those of Categories 'B' and 'C' in *all* sections of the test. See Table I (i) and Table VI.

These differences were tested for significance and found to be "*highly significant*", i.e. $P \leq 0.001$ in the case of:

a) the **Total Score**
b) the **Cloze Test**
c) the **Wh-question Section** and
d) the **Essay**

The differences between the **Comprehension Questions** of Category 'A' and Category 'C' were "*Non-significant*".

The best results achieved were by pupils in Category 'A' for the **Cloze Test** (80.5%) and the **Wh-question section** (78.8%) – both of which are integrated tests of *language usage* and *grammar*. Perhaps these results are in keeping with the acknowledged aim of Instructional Television, which is to contextualize language. The Telecasts simulate real-life situations in ways which no individual classroom teacher can attempt to do. The nearer we can get to real-life situations in the classroom – the more chance there is of our developing our pupils' "communicative competence" (and thereby also their actual performance in an integrative test). Too many classroom situations are divorced from the reality of language communication, so that transfer is poor and such pupils would not do well in the type of integrative test given. They might succeed with discrete-point testing; if such a test measures anything that is worthwhile measuring.

The **Essay** and **Reading Comprehension** results for Category 'A' were both lower than those of the language sections (**Cloze** and **Wh-question**). *Writing* in Grade Nine is not a skill which is highly developed since it is felt that pupils will need this skill less than those of talking and reading.

The Essays of the Television Programme classes were written in more correct English than those of Categories 'B' or 'C'. The difference in marks obtained was far more a reflection of grammar (correct or incorrect) and lexis (choice of words, variety or repetition of lexical items) than of style or expression of ideas. In the latter there was little or no difference between the three categories. In other words, they were all the simple essays of pupils striving to write *correctly* in a foreign language. After all, not all pupils, even good pupils of this age, are able to write well in their *mother-tongue*.

One of the reasons that I chose 'open-ended' questions instead of 'multiple-choice' for the questions on the **Reading Comprehension Passage** was to see how the good pupils of my sample would cope with answering questions (in writing) on a passage with which they were quite unfamiliar. I had no intention of giving more than a minimum number of marks for grammar and spelling in this section, but I was interested in seeing how the English of this section would compare with the English of the **Essay** section. The results were indeed interesting. Many pupils who had obviously understood the passage, and *who had written reasonably good essays*, were quite unable to write the same simple but correct English that they had used previously in the **Essay** section. Apparently, when asked to write an essay, the pupil chooses a subject which he knows something about – that is, he has the necessary vocabulary at his disposal. He then uses the grammatical structures which he finds easiest, avoiding any more difficult or complicated forms. In answering the questions on the passage it was more difficult for the pupils to avoid using complex sentences. They had to give *reasons* for the answers given and this usually involves using *at least* the conjunction "because". This most pupils were unable to do adequately. If I had taken 'language' or 'style' into account in this section the marks for *all* groups would have been dismally low!

The lowest results obtained by the Television Programme classes were for the **Reading Comprehension** section (74.3%). These results were also not significantly better than those of the Conventional Materials classes (71.0%) whereas all their other results were (see Tables I and II).

This seems to indicate that the Television Programme does not develop the skill of reading-for-comprehension as well as it might; perhaps because so much time is spent – albeit successfully – on teaching correct language usage.

What remains to be seen in the higher classes is whether the solid basis in language laid down by five or six years of English by Television will help pupils to eventually become better readers as well.

With the Conventional Materials classes it was just the opposite. The reading comprehension was relatively well done and it was the **Wh-question formation** section that was poorly done (see Table I). The **Cloze Test** was, however, done as well as the **Reading Comprehension**. It is not easy to interpret these results except to say that the **Cloze Test** would appear to measure a different aspect of language usage from that measured by the more difficult contextualized dialogue. Perhaps in these classes it is the 'real-life situations' of the television material that is lacking.

In classes using the Television Materials (Category 'B') the **Reading Comprehension** revealed the poorest results (49.5%).

Note: The lowest mark of 38 for the Conventional Materials group was obtained by a pupil in School B Class 2 (see Table III). At the *same* school, School B, in Class 1 which follows the Television Programme, the lowest mark was 56. There was also *a 10% difference for average mark for the Total Score:* 77.5% for the Television Programme class as compared with 67.4% for the Conventional Materials class. Since I know the teachers of the two classes, I know that teacher ability (or lack of it) did *not* play a part in these differences. In addition *both* classes are considered by the school to be equally *good* classes – based on their achievements in other subjects, not only English.

II. Socio-Economic Level II – Group A

Again the Television Programme Category 'A' results were better than those of Categories 'B' and 'C' in all sections of the test. See Table IV and Table VI.

These differences were tested for significance. The results are very similar to those of Socio-Economic Level I with a few exceptions:

1. The **Reading Comprehension** section was done *very* much better by Category 'A' than by 'B' or 'C'. In fact the results are better than those of Socio-Economic Level I Group A. The results for this question of the Television Materials Category are also better than those of the corresponding category of Socio-Economic Level I. My interpretation of these results is that the Television Programme Category must be leaving it to the individual teacher to decide on how much reading comprehension work should be done. Perhaps clearer guide-lines are needed in order to help teachers strike a balance between the language-usage skills and reading.
2. The **Essay** of the Television Programme Category was no better than the Essays of Categories 'B' and 'C'. It was also *much* weaker than the other results attained by Category 'A'. Perhaps this is why this group had time to develop reading-for-comprehension.
3. The **Wh-questions** section of the Television Programme Category was only 'significantly' better than that of the Conventional Materials Category. (For Socio-Economic Level I this difference was 'highly significant').

For **Results of Individual Classes** see Table IV,

III. Socio-Economic Level III – Group A

Here the **Reading Comprehension** section was reasonably well done and it was the **Wh-questions** section that got the lowest marks.

Here again it is possible that this is a trend towards placing a greater stress on the 'recognition' skill of reading rather than on the definitely 'productive' work required by the contextualized dialogue. In the existing Television Materials this has not been an explicit aim, but in the new materials meant for weaker classes it is quite definitely stated that the aim is to teach far more language for 'recognition' only and to stress the importance of reading for understanding.

IV. Socio-Economic Level I – Group B

(See Table V, Table VII (ii)).

As already stated, the test was actually too difficult for this Group and the results were therefore inconclusive. In the Television Programme Category the **Cloze Test** and **Wh-questions** section were reasonably well done. In the Conventional Materials Category only the **Cloze Test** was well done.

In all three categories – 'A', 'B' and 'C' – the **Reading Comprehension was much too difficult**.

V. Socio-Economic Level II – Group B

The test was too difficult and the results did not warrant grading.

B. In Conclusion

1. The Television Programme Category 'A' seems to offer teachers a better course than any of the conventional course books available (including the use of Television Materials as a conventional course book).
2. In the case of our very best pupils – Socio-Economic Level I, Television Programme – it would appear that more time should be spent on Reading Comprehension possibly at the expense of grammar drilling.
3. In future, the Television Programme will place more emphasis on Reading Comprehension for weaker classes, but the material will also be easier conceptually and linguistically. It remains to be seen what the results will be if then asked to do the *same* test as pupils in Group A of the same Socio-Economic Level or a higher Socio-Economic Level. Will the differences in achievement have become smaller or will we have accepted the fact that not all pupils can reach the same level?

I would like to believe that the new materials with their re-assessment of the aims of the Television Programme for weaker classes will help bridge the gap between our *disadvantaged* pupils and those in *established* schools.

APPENDIX I – The Test Paper
English Test for the 9th Grade
Part I

Cloze Test

Do not write anything on this page!
Give the missing words in the following passage by writing only the number and the missing word (*one* word only)!

A

Tom Atkins saw an accident between two cars last month. He is a witness in court today.

1st Lawyer: Mr. Atkins, (1)_____ you please tell the court (2)_____ you were doing when the (3)_____happened and what you saw.

Tom: Yes, I was (4)_____ home from work. It was about 5.15, (5)_____ there was a blue car in (6)_____ of me. We were both driving (7)_____ Harbour Road when a small white car (8)_____ shot out of a side road. It shot right in front of the (9)_____car. The driver tried to stop, (10)_____ it was impossible. He ran into the white car.

B

It was six o'clock on a very cold winter evening. All over England people are sitting down in their living rooms and are watching the news on television.

There is one (1)_____ piece of news this evening. It is this: In the west of England hundreds (2)_____ policemen are (3)_____ for a man who escaped from prison. He (4)_____ 30 years old, (5)_____ black hair and blue (6)_____ He is (7)_____ a dark prison (8)_____.The police do not think he (9)_____stay free very long. It is only a few (10)_____above zero and it is snowing.

Composition

Write a composition of about 100-150 words (not longer)
Choose *one* of the following subjects!

1. You have just moved to a new town. Write a short letter to a friend telling him (or her) about your new flat, the new town, and your new school. Invite your friend to visit you over a weekend. Suggest the bus, train or taxi he (or she) might catch, and where and when you can meet.
2. Write a short story about a day that turned out badly. Begin with this sentence: "When I woke up the sun was shining, and I thought it was going to be a glorious day!".
3. Write a short newspaper article about a robbery. Here is the headline: 'Thieves Break Into Local School'.

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Part II

I. Write the missing lines in the following discussion using suitable questions. Do *not* copy out Uncle Bill's answers! Write only the number and your question!

A Children's Story

Last Saturday was a wet day and the children could not go out and play. They soon became restless and began arguing with each other. Uncle Bill offered to tell his three young nephews a story.

Uncle Bill: Once upon a time there was a little boy called Sebastian,
(1) David: ---?
Uncle Bill: I don't know why he was called Sebastian. Perhaps it was the name of his grandfather.
(2) Michael: ---?
Uncle Bill: His grandfather was a tall man with lots of hair and a big thick moustache. Anyway, to continue with the story: one day Sebastian was on his way to school,
(3) Dannie: ---?
Uncle Bill: He went to the village school.
(4) David: ---?
Uncle Bill: There were about fifty children at Sebastian's school.
(5) Michael: ---?
Uncle Bill: He used to walk.
(6) Dannie: ---?
Uncle Bill: It was only about half a mile away.
(7) David: ---?
Uncle Bill: Not very long.
(8) Michael: ---?
Uncle Bill: No, Michael, Sebastian's father didn't have a car.
(9) Dannie: ---?
Uncle Bill: I don't know how he got to work and what's more I'm not interested.
(10) Michael: ---?
Uncle Bill: This story is called, 'The Story that Was Never Told Because of the Interruptions'.

II. Read the following passage carefully and then answer the questions using your own words as far as possible.

There was a small crowd gathered round the entrance to the park. His curiosity aroused, Robert crossed the road to see what was happening. He found the centre of attraction was an old man with a performing monkey. The monkey's tricks were in no way special, so after throwing a few pennies into the dirty hat which the man had placed on the pavement, Robert began to move off, along with other members of the crowd. At

this point the man suddenly let out a loud cry. Everyone turned to see what had happened. The old man was bending over his monkey, which now lay quite still on the pavement. He picked up the apparently lifeless body and holding it close to him, began to weep. A young man stepped forward from the crowd and taking some money from his pocket, dropped it into the hat. Robert and several other people did likewise, until the pennies in the hat were covered with silver coins.

A few months later, Robert came across the old man again. The man had a monkey which did not seem any better at its tricks than the previous one. Once again people threw a few coins into the old man's hat. Once again the old man let out a loud cry. Once again the monkey lay still on the pavement. The old man picked up the 'dead' animal and started weeping. The same young man stepped forward and threw some silver coins into the hat. Again the crowd copied him – except Robert. Smiling to himself he went on his way, amazed at the man's audacity.

1. What was the crowd gathered round the entrance to the park doing?
2. (a) What did the monkey do when the crowd began to move away?
   (b) Why?
3. (a) Did the young man and the old man know each other?
   (b) How do you know?

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GROUP TESTING OF LISTENING COMPREHENSION AND ORAL PROFICIENCY

by *Valerie Whiteson*

Every intending teacher of English has to pass a Language Proficiency test which includes Listening Comprehension and Oral Production.

At Bar Ilan University the English Department is responsible for setting the test for those students who are planning to become secondary school teachers. In the past we used an interview or role-playing format for testing spoken English and we never thought it necessary to test Listening Comprehension as all lectures are given in English in the English Department, in both literature and linguistics. The test of oral proficiency was conducted by a panel of examiners with one of the examiners doing the interview. This teacher was always so involved in what she had to say that she could not be objective at all. The other members of the panel found that fatigue quickly reduced their objectivity, too. It was also very difficult to provide each student with the same conditions. We chose a number of topics to discuss and although we varied them as much as possible we realized that students soon found out about the topics and prepared themselves in advance. Also it was difficult to remember the actual performance and we began to use a tape-recorder to give us playback facilities. This helped, but we knew that the only objectivity in our evaluation was the fact that we usually had 3 or 4 examiners and if we all agreed about a student's performance we believed we were being fair.

Most foreign language teachers are looking for a better way of testing oral skills and the article "Towards Objectivity in Group Oral Testing" by David Folland and David Robertson in the January 1976 issue of ENGLISH LANGUAGE TEACHING JOURNAL gave us the idea of a new method of testing. In their article Folland and Robertson describe their method of testing spoken English. We decided to adapt their method to our conditions and combine the test of spoken English with a test of listening comprehension.

We examined a group of 27 students at the end of their second year BA in English Literature and Linguistics. Most of these students are planning to become English teachers. The reason we examine them at the end of their 2nd year is that if their results are not satisfactory they still have another year to improve their proficiency before graduating.

Our test of Aural/Oral Proficiency began in the language laboratory. The students heard a lecture on the "Study of Human Behaviour". During the second playing of the lecture they were required to answer a series of multiple-choice questions to test their Listening Comprehension. The test was aimed at the understanding of vocabulary in context; the ability to answer factual questions; the ability to see the main idea of a paragraph or of a whole passage and to discriminate between major and minor ideas; the ability to understand cause and effect relationships, to understand underlying presuppositions and to make inferences and finally to show understanding of the speaker's intentions. The M/C questions were given in written form and students were given ten minutes to read through the questions before the test began. There were 25 questions and an examination of the results showed that the mean was 72.6% and the standard deviation

was 12.2. The range was 95 to 45. For many of the students the results of this part of the test were disappointing. On the one hand the results may be attributed to the fact that they had never taken this type of test before; but on the other hand it makes one wonder how much of their lectures they really do understand! Israeli students tend to write down every word their lecturers say without making any attempt to develop the skills of note-taking. The kind of test we gave them obliged them to analyse what they had heard and reach conclusions.

The Oral Test

The second part of the test concentrated on oral proficiency. We followed the advice of Folland and Robertson when they suggest that the choice of a room in which to hold the test is important. It must be as unlike a classroom as possible in order to help create a real-life situation. We held our test in the teachers' common-room during vacation. Groups of 5 students were invited to sit around a table in comfortable chairs and discuss the lectures they had just heard on tape. As we had hoped, the topic of the lecture proved to be provocative and controversial.

A panel of examiners sat at the back of the room and listened to the discussion. Each teacher was responsible for evaluating a different aspect of oral proficiency for each student. In our department, in an attempt to try and achieve objectivity even in tests of written proficiency, the same teacher marks the same section of the examination for every student, e.g. one teacher marks the Cloze test, one the essay, and so on. In this test out of a total score of 25 points we decided to award 4 for correct syntax; 4 for lexis; 2 for fluency and 2 for pronunciation; 4 for comprehension and 9 for communicative competence. As these students are planning to become teachers, the aim we set for them is near-native control of the language.

Each teacher gave a mark for communicative competence which was an attempt to evaluate the overall performance. Then the average was taken as the final mark for that component. The students had been told what we were listening for and we explained that the mark for communicative competence would be awarded for their ability to interact with other members of the group. Anyone dominating the conversation would be penalized and bringing other people into the group would be rewarded. The whole procedure was not really novel as part of their course in spoken English which preceded the course included this kind of activity, except that in the classroom the teacher took part in the discussion.

We expected awkward initial pauses but there were none. The students spoke naturally and well, and in many cases they became so involved in the topic that it was clear they had forgotten they were being tested. They made an effort to involve the quieter members of the group and we hope that this will be carried over into their everyday conversational habits. We recorded the discussion and stopped after 15 minutes although the students would have been happy to go on.

Evaluating the Test

In the original experiment the examiners used a series of plus and minus signs to indicate major and minor errors. We decided to change the system and award the plus signs

for the following: excellence in choice of vocabulary; idiomatic use of language; control of complex syntax etc. We chose to ignore minor errors which did not lead to disruption of communication in any way. I am referring to the kind of error made by native speakers in normal conversation. A minus was given for the kind of error which did interrupt communication, such as the wrong choice of vocabulary, wrong tense and certain pronunciation errors.

After each group concluded their discussion it was quite easy to award marks for each component by referring to the plus and minus signs made for each student during the test. In a number of cases, when the teacher's evaluation was challenged by another member of the team we replayed the discussion and invariably the teacher who had concentrated on that aspect of the performance was found to be correct. It was also comparatively easy to arrive at a 'composite grade for communicative competence'. The grades were then totalled and multiplied by 4 to arrive at a percentage. The final grades were then corelated with the individual's grade for the year's work measured by Spearman's rank corelation. The corelation was .86. After the examination the students were advised what weaknesses had shown up during the test. We had not realized that the test would also prove to be diagnostic.

In previous years we had allocated ten minutes to each student for the interview, so that this method of testing proved to be less time-consuming. This test took about one third of the time. The students appreciated the face validity of the test in that they agree that the testing situation was as near to a real life situation as they could possibly expect in a testing situation. The panel of examiners felt that their evaluation of the students' performances was as objective as possible, particularly as they felt less tired since the test was so much shorter. We also found the experience very rewarding. Hearing our students talking to each other in a manner that would be acceptable in any English-speaking society was rewarding. On the whole the grades were higher than in the Listening Comprehension. The mean was 82% and the s.d. was 11.3. The range was 96 to 50.

On the basis of this one test we could not reach many conclusions but we found it hard to believe that our students could speak better than they could understand. A more recent Listening Comprehension test without the spoken element yielded a similar result. The mean was 73.4% and the s.d. 11.9. The corelation between the results of the tests measured by the Spearman's rank order corelation was .65 which is positive but not as high as we had expected. This seems to indicate that listening and speaking are different skills and should be measured separately in order to provide an overall estimation of aural/oral skills.

We feel, as Folland and Robertson do, that this group test and marking system can be adapted and used in other situations and for other languages including mother tongue testing. We would like to see it used in schools at a lower level as well. The techniques involved in this kind of test are well worth cultivating in order to develop inter-personal relationships and to further our goals of encouraging communication.

CREATIVE DRAMATICS IN THE TEACHING OF ENGLISH TO GRADE 4 CLASSES

by *Lenny Ravich*

I have always been in favor of teaching and reaching children of all ages through the five senses. This belief has led me to the use of creative drama in teaching English to Grade 4.

Wouldn't it appear natural, in teaching words such as "cake", "delicious", or "tasty" that we bring some cake to class for everyone to taste? But what if it is physically impossible to bring all those items which appeal to the senses (aside from being expensive) to class?

The next best alternative would be to act out the process of handling, tasting, and reacting. For example, the lesson might involve the teaching of "ball", "throw", or "catch". We might not have an actual ball, but we can hold our hands in a cupped position, as if we are holding a ball, and say, "I have a ball. It's my ball." At first the children might react as if *Cuckoo 's Nest* has come to school for a personal performance. But *if we believe, they will believe*. We handle the make-believe ball, giving it weight and size. The class does the same, repeating, "I have a ball. It's my ball." When this is learned, we offer the ball to each individual, who handles it and repeats the phrase.

"Catch the ball!" and we throw the imaginary ball, with our eyes following it, giving it life, to the nearest child who nabs it in mid-air. They, too, are belieiving, making the lesson immediate and alive. He repeats, "Catch the ball!" and throws it back into our awaiting hands. This is repeated until the whole class has participated. Then the phrase, "Throw the ball!" is introduced using the same method.

Working on weight differences might also be fun. We act as if the ball has become ten times as heavy and say, "Oh, the ball is heavy! Heavy!" It is then thrown in the proper manner indicating "heavy" (in relating to it) from teacher to child, from child to teacher until all have experienced, as well as learned to say, "Heavy." Then, "The ball is light. It is not heavy," repeating the exercise but relating to the ball as if it were as light as a balloon. After this has been experienced, we could catch the ball in different ways (distinguishing actions from "light" to "heavy") and ask for sentence completion. "Now the ball is. . . But now the ball is. . . " and the class might respond in unison.

Some teachers might react by saying, "But I'm not an actor. I'm not capable of using creative drama." We don't necessarily have to be actors. *If we believe, the pupils will believe.* They are the original experts of make-believe.

Teaching words such as "dog", or "small" and "large" doesn't mean we have to bring a dog to class. Relating to a make-believe dog and offering the children the opportunity of petting it, changing its size by relating differently to a "large" dog than we would to a "small" dog, will involve the attention of even the weakest pupil. Dialogues can also be developed through these exercises. Perhaps one of the children would like to play being the dog.

Other items which could be taught using creative drama are "soap", "smell", "touch", "soft" and "hard". For example: "We are all holding soap in our hands. 'Smell', 'touch'

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the soap, etc." All become involved in discovering words through the senses. A tug-of-war involving an imaginary rope (using pairs of pupils at first) offers the chance to learn new words as well as excitement and involvement for the entire class. What could we create in order to teach "tall", "short", "hot", "cold", etc?

The pupils soon get used to this method if it is used often enough. Just the mere fact that we are ready to play, and seriously give our full, concentrated energy to the game of make-believe, will result in delight and appreciation from all the youngsters in our classroom.

LITERATURE AND THE RELIGIOUS TEACHER

a review by *Rosalyn (Rivkah) Ribner*

Intrigued by the title "Literature and the Religious Teacher," I joined the seminar at the Jerusalem College for Women (Michlala) given on August 9th and 10th, 1976 in conjunction with the Ministry of Education, Department of In-Service Training. The program was an ambitious one with three presentations on Monday and five workshops on Thursday.

Dr. Dan Vogel, director of this seminar, introduced Dr. Yehudah Copperman, Dean of the Michlala, who greeted us beautifully in English, tinged with an Irish brogue. Then Rabbi Ruben Aberman gave an inspiring talk on "Literature and the Halacha". His central thesis was that secular studies enhance Jewish studies and vice versa. He made us aware of the pitfalls involved when studies are not put into proper focus. Our tradition has struggled with many of the universal problems posed in general literature and our Sages have provided supportive responses. Why not make our pupils aware of them?

"Literary Criticism and the Religious Teacher" was the topic presented by Dr. Vogel. He first provided a historic background of literary criticism from Plato through the Renaissance, the Romantic, Victorian, and to the New Criticism. This sharply defined for us that literary criticism is not finalized, but rather fluid, affording the religious teacher the authority, confidence, and responsibility of criticizing works from a religious point of view, in addition to applying artistic standards of criticism. Practical applications were brought from "The Erne from the Coast", "Wild Nights", "The Blind Man", and "Everything That Rises Must Converge." He concluded with examples from poetry of the inspirational genre, such as Frost's "Stopping by the Woods" and Blake's "The Tyger." In one hour Dr. Vogel presented a well thought-out, information-laden lecture, leaving much food for thought and a desire for practical application.

The afternoon session was devoted to a talk by Mrs. Sheila Sar-Shalom entitled "The Religious Teacher in the Classroom". Her enthusiastic presentation focused on the many possibilities available to the English teacher to elicit comparisons between the values expressed in the literature read in class and our Jewish tradition. The problem of collective responsibility extends from Sh'ma Yisrael to "All My Sons", "Eli the Fanatic", and "My Dungeon Shook". A project comparing the Book of Jonah with "The Open Boat" can

excite our students. The ideas of the universal brotherhood of man, as expressed in "Malachi" 2:10, are certainly not outdated.

After an evening off to digest the above mentioned ideas, we returned the next morning to workshops which activated us. Dr. Vogel's "Using the Pupil's Experience: Symbolism in 'The Blind Man' and 'Snake' " utilized the pupil's emotional reaction to specific words as a means of "feeling" the author's concerns. Mrs. Sar-Shalom's teaching of "The Open Boat" put into practice theories we had been exposed to the day before. "Using Drama in the Reach for Oral Proficiency: Ramifications of the Dialogue Technique" by Mrs. Adele Aretz, led to a sharing of experiences in detail. Surely, many techniques, found to be successful, have already been put to use in the classroom.

The afternoon session consisted of a detailed outline of "Teaching the Essay: Linguistic and Written English" led by Mr. Shaul Shoulson. The program concluded with a "Discourse on Discourse" by Mr. Pinchas Irshai.

All of the presentations were well organized, stimulating, providing useful bibliographies and worksheets. Aside from the enthusiasm and the originality of approach, I was particularly impressed with the attitude of the speakers towards each other and the participants. Most of the speakers attended all the sessions and we even had vehement disagreements among them, "L'shem Shamayim" of course, but always with respect and good will.

If one agrees that "The best way to create interest in a subject is to render it worth knowing, which means to make the knowledge gained usable in one's thinking beyond the situation in which the learning has occurred,"* the thesis of this seminar, relating literature read in the classroom to the values presented by our Tradition, is valid and worthy of further exploration.

* Bruner, Jerome S., *"The Process of Education"*, Vintage Books, A Division of Random House, New York, 1963, p. 31.

AN INDIVIDUAL INSTRUCTION PROGRAM

by *Meira Applebaum*

You have just completed the lesson and assigned seat work. In a few minutes Yuval has completed the assignment and has nothing to do. Gil is still struggling and will most probably not complete the assignment even at the end of the hour. These are two basic problems that continually confront the English teacher. How can one effectively teach each pupil on his own level and how can he present the same material over again in a new and interesting manner? We hear each year of the trend in education toward individualized instruction. What is individualized instruction and how can the teacher apply it to learning English in the classroom?

I am presently teaching gifted children from Grades Two through Six. Recently I experimented with an individualized instruction program which the children enjoyed very much. It gave each pupil a choice of activities in one or more of seven areas for a classroom period. Each area was designed to fulfill a learning requirement. Some areas were remedial – others were not. Each pupil received an Individual Instruction Sheet for recording his activity that day. The sheets were dated and marked listing all activities. The pupil completed one or more activities of his choice during the lesson time. The sheets remained in the classroom at the conclusion of the lesson so that I could continually check on each pupil's progress. They were distributed at the beginning of each workshop lesson with my comments and suggestions. Preparation of this program was extensive, but once it was set up the program ran smoothly. Here is what it included. Each teacher can include the activities he wants to stress according to the age level and needs of his class.

On the basis of a test given to the entire class I chose ten areas of remedial work pertaining to specific learning problems. For each grammar point that I wish to stress I prepared a card of similar sentences or questions. These cards were plastic-covered for longer wearing usage. They were kept in a notebook. Each card contained typed instructions and an example. The cards were numbered. The pupil was required to complete only those cards noted on his test. An example that stressed the Present Simple looked like this:

Answer each question with a sentence that says "yes".

Example: Do you always get up early? Yes, I always get up early.

1. Does Sandy always go to sleep at 8:00?
2. Do the children always do their homework?

A "Paper Box" supplied the necessary accessory to these worksheets. Upon completion of the card or worksheet the pupil returned the card to its place and found the corresponding *answer card* in another notebook. The answers were typed on similar cards and provided immediate feedback. No pupil was required to complete all ten question cards. On his Individual Instruction Sheet the pupil then marked the number of the card he completed and his evaluation of his work. There was a space for my subsequent evaluation also. Of course, the Paper Box work sheet was turned in with the I. I. Sheet at the end of the lesson.

Another series of cards called "Do You Know?" Cards stated facts and a series of questions relating to those facts. For example a card on Capitalization required the pupil to capitalize according to the rule typed on the card. Some of these sheets were games in math or logic and thinking games suitable to gifted children of this age. Each worksheet of all categories had a corresponding answer sheet for immediate feedback and subsequent evaluation.

A learning area which stressed oral rather than written work was the tape recorder series. I taped twelve stories ranging in difficulty. The pupil was told which were hard or easy. He chose according to his own desire or his own evaluation of his comprehension ability. He listened to the story on the tape as many times as he wished. Then he had a choice of answering prepared questions on each story in a written form or orally. He and I evaluated his efforts and marked his I. I. Sheet.

The newspaper provided another activity area. A pupil chose an article, read the article and in his own words told what he had read. We used GOOD TIMES for our Fourth graders and JUNIOR ENGLISH NEWS for our Fifth and Sixth graders. I have since mounted selected articles from last year's papers in an attractive "Book" which will facilitate this exercise.

A group activity popular with the pupils was learning games. I have collected over the years a large supply of learning games in English. Some are purchased; many are games the children themselves have created. No more than three could play a game at one time. All conversation pertaining to the game was to be in English (a rule which was not always strictly adhered to). No evaluation was required at the conclusion of the game.

Some children found joy in learning "by heart" a poem or song from a selection of poems and songs I keep in the classroom. These songs and poems are classic Stevensons and Linseys which appeal to children's sense of rhythm and rhyme. Some children wanted to learn popular songs in English. "Yellow Submarine" counted as a legitimate choice but here the teacher must use his discretion carefully. Evaluation was made by a friend not the teacher. These recitations provided entertainment at a later class party and were enjoyed by parents and classmates.

Many gifted children chose to express themselves in original writing. This writing took many forms. Some wrote compositions of a personal nature. Some described an event or a school project in another field of study. Some wrote news articles or comments on current events. Many wrote short stories. A few tackled original crossword puzzles. One "team" created a lovely learning center to teach the past tense. Creative writing was a required area for at least one out of four workshop sessions. At the conclusion of two months activity we had enough material to publish a class newspaper for the sixth grade. Evaluation was by pupil and teacher.

There are days when even the best pupil comes to class tired or out-of-sorts. For these days or those moods a pupil could choose to select a book from our extensive class library and spend the hour reading. He was required to list the name of the book and tell a part of the story he liked best to the teacher. Several comprehension questions helped me evaluate his efforts.

This method of individual instruction stimulated each pupil to improve his reading, writing, speaking and understanding. Everyone took part in at least one area each lesson.

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Not every lesson in the week was devoted to this type of activity. I found once a week ideal. Some children found it difficult at first to decide what to do. Others found evaluating their work very hard. Their evaluations of themselves were often far too critical. Mine came as a surprise! But despite the high degree of initial organization this stystem requires, it does challenge each pupil to work on his level and assures him of a varied and interesting program.

"I'D LIKE YOU TO READ THIS, PLEASE"

by *Nechama Alpert*

Visitors to fourth or fifth grade classes are often greeted by smiling children who proudly ask, "What's your name? How are you?" But how pathetic as, with the exception of a few who can ask your age, the enthusiastic interlocutor can go no further. He has gone through his entire repertoire.

In higher grades he could say more, but he doesn't. When prodded by the teacher in class to describe the weather, he can talk about the cloudy or cloudless sky, as the case might be, but would never know how to make the small talk of "Lovely day, isn't it?". "Can I help you?" would be another gambit. Or, perhaps, "Please come into our classroom. We're happy to see you." Some instructions about how to get to the teacher's room, the principal's office, some facts about the school (there are 350 pupils in our school. Our school is 20 years old. Our pupils come from 20 countries. My teacher is from England, etc.) could easily be learnt in the lower grades. This age business is a little risky, but there are other questions that could be on safer ground: "Is this your first visit to our school? How do you like our school? Do you speak Hebrew? We like to learn English. We watch television every Monday." – endless possibilities.

This does not necessarily mean the teaching of structures but expressions that can be put to use at the drop of a first visitor, whether chance or planned. We mustn't forget the farewells: "We enjoyed your visit. Come again. Regards to our friends in America."

Alone in the classroom a teacher has endless opportunities to use and have her pupils use the language productively. In many classrooms there are wall charts in Hebrew which list expressions to be acquired. They might be polite requests or phrases used in discussion, whether in argument or in conversation in the classroom. Why not make similar charts for the English lesson? They might include some of the following: "I should like to answer", or "Please let me answer", "I have a different answer", "I'm sorry I couldn't hear", "Could you repeat that", "It's hot, could I open the window?" or the reverse for winter months. "I forgot my. . . " and here there unfortunately is a wide variety of possiblities such as: homework, notebook, pen, pencil, gym shoes, lunch, Mother, etc. Then there are the "don't have's" beginning with the place, homework and all the items mentioned in the "forgot's". As early as the sixth grade our pupils are taught the expression, "I'd like", yet I've never heard it used in the classroom in a natural situation such as:

"I'd like to read; I'd like to sit next to Ronit; I'd like to write the answer on the blackboard; I'd like to correct her; I'd like to pass out the paper; I'd like to go to. . . " How about using "of course", or "I'll try to"? When a pupil says, "I'll try to be quiet," the chances are that he will be.

Many of our teachers do give their instructions in English most of the time (although immigrant teachers tend to give them in Hebrew. Perhaps they are the only expressions they feel comfortable using in Hebrew), but often lose an opportunity of using the most natural things. A good part of a lesson I visited had been devoted to the mechanics of telling time. Then the teacher, looking at her watch, discovered it had stopped and asked, "Mah hasha'a?" !! Counting, even in the fourth grade can be more meaningful if it has a real rather than a simulated purpose: e.g. "Yaron, count 10 sheets of paper and give them to these two rows. How many children are missing?"

But it's not only the lower grades that need special training. The upper grades could use such lists as well. Classes enjoy "discussing". Then let's give them the minimal tools to argue properly with: "I disagree with him; I think he's mistaken (not *wrong*); I'd like to add to what Moshe has said; I think we're on the wrong track" or "We've strayed from the subject; We're repeating ourselves; He has a sound argument (more sound than argument); We need facts more than emotion; Let's hear the other side; He's prejudiced; His arguments are convincing, but let's consider all aspects of the subject. . . " With a large chart of such expressions facing a class all day, something's bound to seep in.

A wealth of similar possibilities suggest themselves.

"ENGLISH FOR SPEAKERS OF HEBREW" ADVANCED LANGUAGE SERIES

by *Ruth Aronson Berman* and *Roberta Stock*

We are pleased to inform the English-teaching public that the first volume in this series will be on the market as of June this year. Envisaged as follow-on material from the ESH Intermediate Level Language series – Stages One, Two (now largely revised as ESH 11 and 12), and Three – the new texts aim to meet the needs of all aspects of English language studies (excluding literature) in the upper grades of secondary school. The series will eventually include three Language Texts and Listening Comprehension booklets and cassettes.

ESH Advanced - 1 contains 9 chapters – including two review chapters. Each chapter is broken down as follows:

I. READING COMPREHENSION – a 300-500 word reading passage in unmodified English; two or three types of reading comprehension items (true-false, multiple choice, CLOZE passages) on general understanding, vocabulary, pronoun-reference, reference, etc.; and discussion questions for oral and written work.

II. GRAMMAR – a selected topic in English syntax based upon the *bagrut* upper-level syllabus – often a review and elaboration of topics introduced in the ESH Elementary and Intermediate Level texts.

III. WORD–STUDY – exercises in word-formation (morphology), dictionary usage, and vocabulary expansion, very often with explicit reference to Hebrew contrasts – based on the vocabulary of the reading passage in Section I.

IV. RHETORIC AND USAGE (OPTIONAL) – elaboration of grammar topics introduced in Section II; aspects of English discourse, such as use of sentence-connectors, different types of adverbials, etc.; and odds and ends of vocabulary, spelling, punctuation and pronunciation.

V. ONE STEP FURTHER (OPTIONAL) – a longer 1000-5000 word passage related to the same theme as the text of Section I, but intended for independent, extensive reading – with only a few leading questions for orientation.

The following features should be noted:

"Optional" Elements – Items marked "Optional" in the text (including all Parts IV and V) aim to indicate explicitly what we consider to lie outside the *core* of the course of study. The "optional" material may be best suited for rapid review and/or additional practice, in some cases, and for enrichment and expansion, in others.

Glossary – The glossary at the end of the book provides explanations in simple English and/or where necessary in Hebrew of the meanings of words occurring in the Part I reading-passages. Possibly unfamiliar words used elsewhere in the text (in exercises, explanations, etc.) are glossed as they occur, in square brackets, with the exception of the extensive reading at the end of each chapter; the latter is deliberately left unglossed in order to train students in natural, independent reading with a regular dictionary if necessary.

Teacher's Guide – A separate set of materials will be available for teacher reference to include: background on the reading materials and on points of grammar, rhetoric, and vocabulary being taught; some methodological pointers as to classroom techniques; and detailed keys of correct and/or possible answers for each exercise.

We would like to take this opportunity of extending our very grateful thanks to members of the advisory committee who gave us of their time and wisdom in evaluating earlier versions of the text. We would also like to thank the teachers and classes that helped us in trying out various experimental versions of the materials in the period which preceded the production of the final texts.

TEACHING BEGINNING READING: AN INTERVIEW WITH VIRGINA–FRENCH ALLEN

(reprinted from THE ENGLISH TEACHING FORUM, U.S. Information Service, XV/1, January 1977)

How can we teach our students to read more effectively? This is a question of increasing interest to teachers of English as a foreign language. In Part One of this two-part interview, Dr. Virginia French Allen discusses some ideas for teaching reading at the beginning level.

Dr. Allen's interest in reading dates back to the 1940s, when she wrote stories and essays for the Charles C. Fries series An Intensive Course in English for Latin American Students. During the 1950s her publications included two readers for adults: *People in Livingston* and *People in Fact and Fiction*. In the 1960s she served as series editor for the Falcon Books, designed for native speakers of English with reading handicaps. Over the years she has also adapted a number of books for the Ladder Series. More recently she has produced the Progressive Reading Series, eight books of readings for beginning- and intermediate-level students, published by the United States Information Agency. Dr. Allen is professor of English at Temple University, where much of her work is concerned with the training of teachers of English.

PART I: MATCHING SOUNDS AND LETTERS

Dr. Allen, for years we've been told that we shouldn't teach students to read in English until after they've mastered the oral language. What are your views on this question? How early in the English program can students learn to read? What are the first steps?

Probably the most important thing for students to grasp at the beginning is the correspondence between sounds and spelling. This can be approached through rhymes. If the students have learned to say any English words, if they know the meaning of those words, then you can show them how those words look in print. Particularly call their attention to the fact that some words sound quite similar. For instance, if the students know enough vocabulary, you can introduce the concept of rhyming words by giving them rhymes like these, where you have a blank space at the end of the second line:

Candy is sweet;
It's good to ----------.

Most people would decide that the missing word is eat.
Another simple rhyme that you can try with beginning students goes like this:

Sit in that chair
While I comb your ----------.

The missing word, of course, is *hair*. So the students get the idea that *chair* and *hair* rhyme, and that when you're talking about rhymes, you're talking about pairs like *chair* and *hair*. When we deal with rhymes, we focus attention on *sounds* – on similar sounds, on words that sound alike except for their initial consonants. The perception of similar and different sounds is basic to reading.

Another rhyme might be like this one we native speakers of English learned as children:

Rain, rain, go away,
Come again some other ----------.[1]

Day is the word that goes there. So *day* and *away* are perceived by the students as rhyming words. The two words are alike except for the first part; the first part is what makes the difference.

Or you can simply take any monosyllabic word that the learner can say and understand, provided that the monosyllabic word is regularly spelled. For instance, a very good choice would be a word like *sad*, where we have *-ad* (/aed/), with *s-* coming before it, to make *sad*, (/saed/). By the way, /s/ is a very good sound to spell for students, because the hissing sound of /s/ is like the sound of a snake, and the /s/ sound is at the beginning of the word *snake*.

The letter s looks like a snake, too, doesn't it?

Yes, it does, so the shape of the letter and the sound of the letter are associated.

We have seen that if we start with *-ad* (/aed/) and put *s-* in front of it, we get *sad* (/saed/). Taking *-ad* again and putting *d-* in front of it, we get *dad* (/daed/). If we put *m-* in front of it, we get *mad*. And, in the same way, *-ad* is part of *bad*. Now, that's not the same at all as just sounding out each letter and saying /s/ – /ae/ – /d/. Rather, this is /aed/ with /s/ in front of it.

Here are some examples of the kinds of one-syllable rhyming words that can be used in this way:

sad	hen	bed
dad	men	red
mad	ten	fed
bad	pen	led

What is it that you want the students to see when they look at these words?

The most important thing is for the student to understand that there is a *system* which English-speaking people are responding to – a system underlying our use of letters and combinations of letters to represent sounds. If the students don't grasp that idea, they get the notion that every single word has to be memorized separately and that there is no underlying plan that pulls it all together.

For example, if we have the pattern consonant-vowel-consonant (CVC), as in *mad*, for instance, the vowel between the consonants is going to be pronounced /ae/. And if we have consonant-*e*-consonant, the vowel *e* is going to be pronounced /e/ as in *pet*. If we have consonant-*i*-consonant, that vowel in the middle is going to be pronounced /ɪ/ as in *Tim*. If the vowel letter is *o* in the consonant-vowel-consonant combination, it's going to be pronounced /a/ as in *hop*, and if the letter *u* comes between two consonants, it's going to be pronounced /ə/ as in *cut*. So the very first thing for the student to perceive is that there is a pattern here – a consonant-vowel-consonant pattern – and that he can be reasonably sure how a vowel letter will be pronounced in that pattern.

Most words that have that CVC pattern, then, will be pronounced with the vowel sounds you have described?

Yes, if they're regularly spelled. The next thing that the student has to perceive is that if the letter *e* occurs after what we've just seen, the vowel that comes between the two consonants is going to sound like its name: *a, e, i, o,* or *u*. Thus, *mad* (/maed/) will become *made* (/meɪd/), *pet* (/pet/) will be *Pete* (/pit/), *Tim* (/tɪm/) will become *time* (/taɪm/), *hop* (/hap/) will become *hope* (/hop/), and *cut* (/kət/) will become *cute* (/kyut/).

Here are the two patterns we have described:

CVC:	mad	pet	Tim	hop	cut
CVCe:	made	Pete	time	hope	cute

Many students come to school knowing the names of the letters: *a, b, c,* and so on. Now they need to find out when the letter sounds like its name, and when it does not. It sounds like its name when we have an *e* coming at the end of the word – a silent *e*. Sometimes there's a consonant before that silent *e*, as in *made, Pete, time, hope,* and *cute*. But even if there is no consonant between the vowel and the *e*, the vowel will still sound like its name if it's followed by an *e*. For instance, there is the name *Mae*, the word *see*, the word *pie*, the word *toe*, and the word *cue*. And in each one of these words the vowel letter is pronounced like its name: *a, e, i, o, u.*

CVe words:	Mae	see	pie	toe	cue

So if there's an e following, whether or not there's a consonant between the vowel and the e, the vowel has what people sometimes call the "long" sound – what you've called the "name" sound?

Yes. If the word is regularly spelled, that's true – and that's the big thing. It's very important for the student to perceive the power of that final *e*. Sometimes if I'm working with young students who are familiar with comic-book characters and science-fiction superheroes, I call that final *e* a "ray gun" or "laser beam".

A "laser beam"? Will you explain that?

Well, from what I have read of science fiction, the laser beam is a weapon so powerful that it can cut right through a wall and affect what is on the other side of the wall.

So you're saying that the e has a similar effect, in that it affects the pronunciation of the vowel even though there's a consonant (or "wall") between the e and the vowel?

Yes, and I want to show you how that works. Take the word *stop*. If we want to add *-ed* to make it past tense, we can't add *-ed* alone. The *e* will change the *o* to its name sound, so that "stoped" would rhyme with *hoped* unless we do something about it. If we add another *p* before the *-ed* we can "protect" the vowel from being changed to its name sound. We might show this graphically as follows:

	stop	/stap/
*	stoped	/stopt/
	stopped	/stapt/

The student should learn to double a consonant to preserve the preceding vowel sound.

The doubled consonant acts as a buffer, doesn't it?

Yes. In effect, you strengthen the wall by having a double consonant between the vowel

and the *e*. If we want to have an /a/ sound, and we don't want it to change the name sound /o/, we double the consonant.

Then we can think of that added (or doubled) consonant as helping to protect the vowel sound of the CVC pattern?

Yes. Suppose we start with the word *run*, and we want to add *-er* to it to represent a person who runs. But **runer* would rhyme with *sooner*. The written word won't say /rənər/ unless we strengthen the wall between the *e* and the *u* by doubling the consonant:

run	/rən/
* runer	/runər/
runner	/rənər/

In reading, this information helps a student distinguish *diner* from *dinner* and *supper* from *super*, for instance.

I think your explanation is a helpful way to show the student that a word with a double consonant is pronounced differently from a word with a single consonant. It provides a more graphic understanding than just a rule about doubling consonants.

Yes, it usually works as long as we're talking about regularly spelled words. Of course, there are many other things that a student has to perceive about the relationship between sounds and spellings, but it is surprising how much progress he can make if he learns (1) how the word is probably going to sound if it consists of a vowel between two consonants, and (2) how the word is probably going to sound if it is spelled with consonant-vowel-consonant-*e* (CVCe). But what is most important is for the teacher to present the student with *examples* that make these patterns clear – examples that help him perceive the underlying system.

There really are a lot of regularly spelled words, aren't there – more than we sometimes think?

Yes, that right. Sometimes teachers have trouble, though, distinguishing between words that are regularly spelled and words that are not. For instance, here we have two common words that look very similar:

has was

But one of them is spelled more "regularly" than the other. We said that the letter *a* coming between two consonants is pronounced /ae/. So you would expect the word *has* to be pronounced something like /haez/, and it is. But we don't pronounce *was* as /waez/. It is irregular; we pronounce it /wəz/ or /waz/. Therefore it would be much better to use the word *has* in the beginning reading materials if you want to show the student how the letter *a* is going to be pronounced between two consonants.

Here again are two very common words:

save have

Actually, *have* is more common than *save*. But which one of them is regularly spelled? It is *save*, isn't it, for it follows the CVCe pattern: /seɪv/. But *have* is not pronounced /heɪv/, as it would be if it followed the pattern. The correct pronunciation /haev/ is irregular.

In the same way we have *goes* (/goz/) and *does* (/dəz), as in *He does. Goes* is a better word to show beginning readers, as it is more regularly spelled. And if you don't want the

student to pronounce *does* as (/doz/), you'd better wait and not let him see it along with *goes* until he has learned to associate *o* + *e* with the /o/ sound.

Again, we have *home* and *come*. *Home* (/hom/) is regularly spelled, but *come* is not, because from the way it looks you would expect it to be pronounced /kom/, but is really pronounced /kəm/. Unfortunately, many beginning reading books introduce, in the very same lesson, words in which the letter *o* represents several different sounds. This can upset the students, because they begin to think there's no system at all to the way sounds and spellings are used. For instance, I have seen a reader that has a sentence like this in one of the first lessons:

Come home to me.

To the beginning student of reading, these may all look alike: *o-m-e, o-m-e, o-m-e* – that's how the student may see it. And yet the *o* in *come* is pronounced /ə /, in *home* it is pronounced /o/, an in *to me* the *o* is pronounced /u/. It is better for the students to see regularly spelled words at the beginning in order to help them perceive these important patterns of correspondence. Then the exceptions and irregular spellings can be added gradually.

This brings up another question. We're talking about regular sounds and matching them with spellings. What about teaching English with a phonetic alphabet?

It does have one advantage. That is, it gives the student a sense of security because when he looks at a graphic symbol he's pretty sure he knows how that symbol is going to be pronounced – because in a phonetic script there's just one way of writing each sound. That sense of security is very important. But a disadavantage in using phonetic script is that the student cannot then walk out on the street and see signs written in the same alphabet which is being used in school. If you use phonetic script, the student has to unlearn it at some point and start learning the traditional alphabet.

So the sense of security that comes with a phonetic alphabet is only temporary?

That's right, and it's not reinforced by any of the written English seen in the students' natural environment. Actually, it's not necessary to use a special phonetic script, either, if you start with regularly spelled words, and then very, very gradually introduce the irregularly spelled ones. Of course, it's true that you cannot get far in an English sentence without introducing a *few* irregularly spelled words. One of the most common words is the word *a*, which is not pronounced the way it looks. Look at this sentence:

Peg made a cake.

Now, in order to have the student read this aloud without any difficulty so that he calls the word *a* / ə / instead of /ae/ or /e/, the first thing that we want to do is to call his attention to the fact that this is not a regularly spelled word. It's not going to obey the rules that he has been perceiving. One thing that I do with this is to put a fence or a wall around that word as if to say,"Watch out for this word; it's an outlaw word. We have to keep our eye on it. Let's keep it inside a wall. It's not going to behave the way it should."

Peg made a cake.

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In the same way, we have the word *the* in the sentence:

The man hit the tree.

and we could draw a box, or a fence, around it, to say, "This is an outlaw word. This *e* is not going to be pronounced the way you would expect."

The man hit the tree.

There's a second device, developed by Robert L. Allen, that I find very useful. His system uses numbers to represent vowel sounds. He puts a numerical symbol (such as 1 or 3) under a vowel letter that is not pronounced the way one might expect it to be pronounced.[2] The most useful of these symbols is the number one (1). A number 1 printed below a letter means the letter is going to be pronounced like the vowel in the word *one*. That is, / ə /. As a matter of fact, that number 1 sound of English is a very important sound. If we can't think of anything we really want to say or can say in an English sentence, we use the sound / ə / (sometimes spelled *uh*) as a "hesitation" sound, as in *We. . . uh. . . said that. . . uh. . .* And as a lazy way to say *yes*, we use the sound *uh-huh* (/əhə/). And for *no* we say *uh-uh*. This / ə / sound is much more common than we think it is, and that's why the numeral 1 is used to represent the number one sound. The / ə / is really the "number one" sound of English. Therefore some teachers of beginning reading put a 1 under the *e* of *the* to show that it's written with an *e* but it sounds like / ə /:

The man hit the tree
1 1

These two devices – walling off the irregular spelled word and then using the numeral 1 to suggest the / ə / sound – I find very helpful in teaching beginning reading. In that way I can introduce gradually a few irregularly spelled words without weakening the student's developing perception of regularities.

And then I suppose the student has the assurance that if he sees none of those special marks he can go ahead and pronounce the word in the way he has learned?
Yes, that's the important thing: that sense of security and assurance.

I can see how helpful all this is in teaching students to match the sounds and letters. But, frankly, doesn't this sometimes get a little boring? I mean, with word-groups like mad/sad/had you haven't really got much content.
That's true. It is controlling the spellings in a way that's artificial, obviously, and teachers tend to feel that such material is boring. That's too bad, because once the teacher acts as though something is boring, the students naturally decide it must be boring. If the teacher can refrain from acting bored, the students finds it exciting to be able to break the code. For beginning readers, there's a real thrill in being able to look at a set of black scribbles on the page and get meaningful sounds out of them.

However, as a matter of fact, if you're clever or creative you can actually put together regularly spelled words so that there is a little bit of life in the sentences. For instance, take these sentences – they have regularly spelled words in them, but if you put them together they add up to something like a little story: *Bess ate cake. Jim had fun. Ben hit Tim. Kate ran home.* That could be a description of a birthday party for six-year-olds!

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Some teachers are able to write rather interesting stories using regularly spelled words with a very few irregularly spelled ones.

It is also important – and I'd like to stress this – for the teacher to be *telling* stories to the students, or reading stories to the students – stories *not* originally designed for teaching reading – interesting stories, exciting stories within the students' grasp of English, stories in which both regular and irregular spellings occur. All this should be going on while the students themselves are reading aloud material that mainly uses regularly spelled words.

This brings up another question. While the teacher is reading to the students, should they listen with books closed, or follow along in their books and see the story as they hear it? Some teachers think this shouldn't be done.

Well, some people say that makes the students lazy – that they're leaning on the teacher too much, that it's too much of a crutch. But there are strong reasons why the teacher *should* read aloud a great deal to the students. It's important for the teacher to read aloud so that the students can notice where we pause in the sentence, which words we stress, and where the voice rises or falls. *Sometimes*, however, it may be better for the students to listen without looking at the printed sentences. I do think that at the very beginning it's better for the students to *see* material that consists of *regularly spelled words* for the reasons I've indicated. We native speakers of English have built into our systems an understanding of at least these two rules: the consonant-vowel-consonant rule and the consonant-vowel-consonant-*e* rule. If that weren't true – if we didn't have these expectations already developed in our minds – we would not be able to read instantly many of the things we read. We are able to walk into a supermarket and take a look at a new product with a name that we've never heard and easily read it aloud in the way the manufacturer intended it to be read. Or if we're traveling through the country using a road map, and we come to a town that we've never visited before and we've never heard its name, still we can usually pronounce its name correctly. That's because we have internalized the common spelling patterns. So people ought not to underestimate the value of what's called "sounding out" words. It's true that that's only part of reading, but it is an essential step.

What about having students read aloud? Some teachers think that having the student just read aloud off the page is all that is needed for teaching reading.

Yes, I know. But you and I have visited enough classes around the world to deplore the fact that some teachers just have the students read aloud all period long. Many times, unfortunately, the reading class goes like this: the teacher explains the vocabulary words, perhaps writes the native-language equivalents of the words on the blackboard, and then devotes the rest of the period to reading aloud by the students, one by one. "Mary, stand and read... Sit down." "John, stand and read... Sit down," and so on and on. I don't think anybody gets much out of that kind of reading lesson. I'm not in favor of having much reading aloud done by the students, at least in the presence of other students, because the way they read aloud affects the understanding of their classmates, sometimes adversely.

Would you say, then, that we should never have the students read aloud?
No. I try never to say "never" about any teaching procedure. Reading aloud by students occasionally does have its place. But mostly I would hope the reading aloud would be done by the teacher, while the students follow with their eyes.

Now, you've said that this important matter of learning to match the sounds and the spellings is an important first step in learning to read. But surely there are many other things that must be considered?
Yes, indeed there are, many things, and all are vitally important. Vocabulary, the student's oral experience with the language, the amount and kind of *thinking* that takes place while he reads – all these are important. Reading is a very, very complex matter.

1. Some additional examples of two-line rhymes:

   Children like to play with toys.
   Children make a lot of ———

   There once was a cat
   That caught a big ———

   Every night when I go to bed
   The pillow is where I lay my ———

   Red is a color; green is, too.
   So is purple; so is ———

   When the light is green, you can go ahead,
   But be sure to STOP when the light is ——

   Pick your clothes up off that floor!
   Somebody's knocking at the ———

   Don't forget to be home by eight.
   You'll be sorry if you're ——

2. For a detailed description of the number system for symbolizing vowel sounds, see *English Sounds and Their Spellings*, by Robert L. Allen and others (New York: Thomas Y. Crowell Co., 1966).

A FEW NOTES ON TEACHING READING

by *Lillian Groebel*

In December 1975, I had the pleasure of addressing the High School Teachers of English of the Northern District. My assignment: to discuss "Teaching the Unseen Text." In so far as I would not – indeed, could not – present an instant recipe that would insure success, I suspect that my talk was less than satisfying. It is precisely this demand for a canned, pre-tested, money-back formula that I would like to discuss now.

In the November 1975 issue of the ENGLISH TEACHERS' JOURNAL one of the contributors offers specific "methodological steps" (page 51) for implementing the Reading Programme. The presentation of this plan implies that if the formula is followed, students will achieve desired goals. I do not doubt that many teachers will welcome such tightly structured guidelines and will follow them conscientiously. But I question their infallibility and even their general effectiveness.

The steps listed were: (1) Present lexical items; (2) Always read the text aloud; (3) Ask general comprehension questions; (4) Either have students read the text in smaller sections or read it a second time in smaller sections; (5) Work on lexical items to end the first classroom lesson; (6) Have students relate the text to their own experience with a possible third reading of the text, according to the *particular class situation*; (italics mine) ; (7) Test by giving an easier shorter text.

In only two cases (Step 4 and Step 6) has *any* allowance been made for flexibility and for adjusting to the teachable moment – that is, the classroom opportunity that must be exploited if the bridge from mechanical learning to thinking is to be crossed.

My experience in teaching reading leads me to reject the above pattern, not because of any one pedagogical flaw, but simply on the grounds that any set plan will tend to become stifling very soon after its initiation. If there is a guarantee for success – and this would apply to teaching in any area – it is the quality of excitement and enthusiasm that pervades a classroom when a teacher, through her own creative efforts, introduces a uniqueness into her lessons. It is my contention that any formula, be it a superlative one, precludes any such uniqueness. A pattern is followed, step by step; it becomes established and the mechanical lockstep sets in. I contend that there is no one correct way to teach a text, but there may be 10 or 12 or 20 effective ways. These in turn may be used in countless combinations for effective learning and thinking.

Before deciding on a procedure for teaching a text certain basic questions must be answered: (1) What kinds of students are these? What are their needs? Are they weak in grammar? In vocabulary? In background information? Do they have adequate auditory discrimination? *What method will best take their needs into consideration*? (2) What kind of text is this? Is it obscurely humorous? pretentious? of high vocabulary level? filled with convoluted sentences? straightforward and direct? idiomatic? And finally: *Which method is best for this text*? (3) What kind of teacher am I? formal? relaxed? theatrical? Weak in presentation of grammatical concepts? strong in developing vocabulary? able to explain new ideas? a whiz at leading discussion? uneasy with literary mate-

rial? In short, *which approach is most comfortable for me and best fits my teaching syle*?

The most effective teacher will combine the needs of the students with the demands of the text, remembering to exploit her own talents, and will choose her method accordingly.

Should the students do the ground work for the text at home, preparing the vocabulary and finding the areas of difficulty, or should the material first be presented by the teacher in the classroom? Again, the answer depends on the students. Some may not be able to take any kind of initiative while others may resent lack of opportunity for independent work. But even if students are unable to approach a text alone at first, there is no reason why, at a later time, with an easier text they should not try this. Assuming you have settled this question to your own satisfaction, you are then free to explore the many wonderful possiblities for introducing the text.

(1) *Guided questioning.* To establish a mind-set and strengthen motivation, it is often helpful to list a few key questions on the board. These questions should touch the main thread of the text and arouse the intellectual curiosity of the student. He is instructed to keep these in mind as he reads, seeking the answers. In this way he has a specific goal as he approaches the material. However, there should be only two or three carefully thought-out questions, provocative, simply worded, easily understood. This method is effective when the text is on a reasonable level of difficulty and when students are able to read on a fairly independent level. The questions provide the springboard for the next step, which might be discussion.

(2) *Reading aloud.* A humorous text often lends itself to this method, bringing much enjoyment to both students and teacher. How pleasant it is to start a lesson by reading aloud a text such as the one by George Mikes that starts with, "Americans in Israel occasionally behave as if they owned the place. The explanation for this may be that they do." With the students following the printed text, this method can also be used with more difficult material. It may bring additional meaning with its oral stress; it may clarify pronunciation or even strengthen ironic or sarcastic passages. For those students who are best able to learn through an aural approach, this method is indispensable.

(3) *Building background.* In introducing a text on a controversial subject it is often advantageous to discuss the author of the material. A text by Bertrand Russell, for example, might be preceded by a discussion of the revolutionary character of his ideas and his difficulty in getting the public to listen to theories to theories that became commonplace as well as generally accepted some thirty years later. In the 30's his published statements on free love caused such a stir that a teaching appointment in the United States was withdrawn on the grounds that he was immoral and not fit to lecture to students. Today, promulgation of such views would capture very little attention. In what way does the text under consideration show the thinking of a man who was born before his time? If background material enhances the understanding of the text, it should be exploited. However, this approach should be used with care and not simply for the sake of the method.

(4) *Writing activities.* The teacher could ask the students to write their own ideas about the subject under discussion in the unseen text. Subjects such as "Salaries for Housewives," "Extrasensory Perception," or "Permissive Parents" might provide an opportunity for the students to express their own thoughts. Then, as the text is read and

discussed, the composition of the students and his ideas can be compared with those of the author. Their individual approaches to the problem can be explored and a critical evaluation of each text undertaken. This method can be effective in helping students to learn to think objectively about a problem as they read.

(5) *Speaking activities.* Some texts quite naturally call for an oral preview of subject matter. Key words from the text can be printed on slips of paper, such words as can provide encouragement of clearly stated opinions: materialism, idealism, rejection, protest, education. Similar words from the text could be used to lead the student to talk for three minutes on the subject. After a discussion in which the talks could be combined into a loose summary, the text could then be presented. As it is read and considered, the material is understood within the framework of the earlier discussion. Ideas and opinions are compared and shared and deeper understanding is achieved.

(6) *Practice on syntactical structures.* If a text is consistently contains certain kinds of syntactical problems, it is often worthwhile to pave the way to understanding by giving some teaching time to the problems. For example, if the writer has a tendency to use an abundance of modals, it might be profitable to discuss modals and set up sentence patterns, investigating the differences between "She should have dieted," "She could have dieted," "She must have dieted." Having students explore such patterns may help them as they approach similar constructions. In addition to the modals, consistent use of unusual word order, convolutions, problematic clauses, can all be investigated in a similar way. In this way students gain confidence and the grammatical understanding necessary for the text.

(7) *Considering the title.* Often a title can be exploited effectively in starting to read a new text. "Revolution?" Which Revolution do you think might be discussed in this text? What is a revolution? Which kinds of things might you revolt against? as a student? as a woman? as a parent? By exploring the possibilities offered by the title a certain curiosity can be aroused and the door to the text may slid open without undue fuss.

(8) *Introducing vocabulary.* Do you always start a new text by listing the difficult lexical items and discussing them? How much of this groundwork can be done at home and how much should be done by the teacher? How can you make this part of the lesson more interesting? Individual words are not always as crucial to comprehension of a text as we would make them appear. It is far more important to help students develop word attack skills than to teach them three or four or ten new words. Recognizing morphological units, understanding by using the context, looking for the writer's explanations in appositives and brackets can be enormously useful but sometimes, even if one has developed excellent word attack skills, the discussion of key lexical items requires priority. If the correct understanding of the word is crucial to understanding the text, it should certainly receive attention. However, the teacher's ingenuity can make this as pleasant an activity as any other. Examples, stories, analogies can be used to clarify vocabulary in an interesting way.

(9) *Using a pre-quiz.* By presenting a short quiz on the topic of the unseen text the curiosity of the student is aroused and he may then have greater interest in reading in order to compare his answers to those in the text. The quiz can be objective, True-False or Multiple Choice, dealing with the big ideas of the text. If we explore the problems

in teaching reading we find that it is this presence of motivation that promotes reading ability. When a student has a real desire to discover the message of the writer, understanding is facilitated.

(10)*Writing questions.* The students themselves can sometimes provide the motivating questions. Present the general topic of the unseen text before it is seen and ask the students to write questions which come to their minds as they think about the topic. List these questions on the board, later discussing them after the text has been read. Sometimes it is helpful to ask each student to provide just one really effective or provocative question and then the teacher can select those which are the most challenging.

(11)*Critical evaluation.* In some cases a text is so highly stimulating that students eagerly attack the writer and his ideas without waiting to unravel complex sentences or explore lexical items. The student is so aroused by the topic that his criticism of the concepts cannot be postponed. Instead of a more orthodox approach the teacher can then encourage interpretative skills – generalizing, drawing inferences, making relationships and evaluating. A more careful study of the details of the text can be undertaken later. Often a teacher cannot anticipate this kind of reaction on the part of the students and for this reason, she must permit herself to follow their lead, bending to their needs and forgetting the formula of the expert. The criterion for selecting the correct method must be: *Which one will work best for the students and for the teacher in this situation*?

It seems unnecessary to explain that these methods can be combined for maximum effectiveness. Should the vocabulary be discussed before or after reading the text aloud? Perhaps neither! Should the background of the text be discussed? Perhaps not at all. Should a test be given at the conclusion of the activities? Perhaps, possibly not, depending on your purpose in discussing the text.

As I reach the conclusion of my discussion I realize that I have raised more questions than I have answered and that affords me a certain measure of satisfaction. These are the questions that discourage a set pattern of teaching and which the creative, successful teacher will continually be asking herself. These are the questions that will lead to new questions and new answers and hopefully to a lively, effective and stimulating kind of learning – for both students and teachers.

AN EXPERIMENTAL UNIT FOR A GRADE 10 "MASMAR" VOCATIONAL CLASS

by *Eitan (Tony) Levy*

There seems to be universal agreement among teachers of English in Israel that teaching English to vocational classes is a difficult task. In these classes we tend to find concentrations of weak pupils – graduates of the 'C' groups, many of whom have problems with Hebrew, too. The main characteristic of so many of these classes is their near total lack of motivation to learn English. Since most of these pupils have had difficulty with English all the way along the line, and have consistently failed in the subject, this lack of motivation is not surprising. English, to them, is a bewildering world of Latin characters, vowels, strange sounds, strange words and strange teachers. After the first couple of lessons, when the pupil has failed to understand what is going on, he switches off, and then the problems start.

Having established that there is a problem here, the question then arises how the education system has managed to come to grips with the problem. One major area where the problem can be tackled is in the field of materials production. What materials have been designed for these problematic and unmotivated classes? While the Universities and Instructional TV have produced masses of (mostly) excellent material, it is all generally aimed at the academic, highly motivated classes. There is, as far as I know, very little material available which has been designed for the less gifted classes of the vocational trend, namely the "Masmar" and "Masmam" classes. Some books from abroad, such as the "Understanding Technical English" series, are being used, and these books are very fine indeed. These books are, however, designed mainly for vocabulary acquisition. As far as the teaching of grammar goes, the general trend seems to be to use the same books as are used with academic classes, but to work at a lower level and a slower pace. For example, I used the ESH 11 book for a Grade 10 "Masmar" class -- a book which is generally used in Grade 9 classes in "academic" schools.

This raises some problems. Firstly, there is the psychological problem of resentment when the pupils discover (as they inevitably do) that they are learning Grade 9 material in a Grade 10 class. Secondly, there is the problem of presentation: the presentation of grammatical material for academic classes is "academic", and is often difficult for vocational pupils to grasp. Naturally, a great deal depends on the individual teacher: the good teacher will enable the weaker pupils to grasp the material if he as a suitable presentation. However, this does not solve the problem, if only because not all teachers have the patience and talent to suit their presentation to the weaker classes in vocational schools. I believe that to solve the problems inherent in teaching English to Vocational Classes, a completely different approach is needed. Firstly, we must define precisely what we want to teach these pupils and what we expect of them, and then attempt to produce material which is specifically designed for them. This would mean that we would not only teach at a different *level* from academic classes, but in a different *way*.

I would like to make some suggestions as to what our aims should be and what methods and materials we should use with these classes. Firstly, it is generally accepted that we should aim primarily to develop reading comprehension. We should also aim, I be-

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lieve, to give them a basic knowledge of the register of the vocational field they are training in. Since written English does not have much functional value for these pupils, and since for so many of them it presents insuperable difficulties, writing English should be de-emphasized. As far as materials and methods are concerned, it is my contention that the teaching of grammar and reading skills should not be two hermetically separated worlds. On the contrary, we should present them with reading material which will interest them and *speak* to them, and which are so designed that they can also be used as a source of structural points, which we can then work on and drill. In this way we organically link the teaching of reading skills and the understanding of the structure of the language. I believe that these aims can be achieved if we construct a body of texts that for the main part deal with subjects related to their vocational training, and other fields which interest the pupils, such as sport, cars, driving, fashion, films etc. In the following section, I would like to demonstrate how I put these principles into practice when I produced some experimental material for my Grade 10 "Masmar" class studying mechanics.

II

Early in the year, I asked my class if there was any subject in their vocational training that they would like to talk about in the English lesson. They told me that they would like to learn about the lathe. So I got together with the technology teacher. He provided me with a large placard of a lathe labelled in English; a lathe specification chart; and an ancient lathe manual. With these materials I constructed an English language Unit based on the lathe, which consisted of the following stages:

A. Learning the names of the most important parts of the lathe, using the placard as a visual aid.
B. Using the lathe specification as a text for comprehension; as a means of reinforcing the vocabulary already acquired in stage A; and as a means of adding some new vocabulary items, especially relating to dimensions.
C. I selected and adapted a text from the lathe manual. I used this as a source of new technical and general vocabulary items; as reinforcement of items learned in stages A and B; and as a source for two grammatical items.

Naturally, this would have been impossible without the aid of the technology teacher, who explained the working of the lathe to me and explained the meanings of obscure technical terms. Incidentally, it was often easier for my pupils to absorb these technical terms that it was for me, for they were already intimately familiar with the machine. In stage A, when I was teaching the names of the lathe parts, there were one or two items I was not sure of. One of the brighter pupils in the class was able to explain them to me with the aid of the placard. In this way we established a two-way process – they were teaching me the lathe, I was teaching them the English names. This inevitably gave them a feeling of involvement in the English lesson, which they normally did not have. I was, by the way, also doing a favour for the technology teacher: he wanted his pupils to know the English terminology of the field, but did not have time to teach it himself.

In the second stage, using the lathe specification (see Appendix), I found that once I had taught the meanings of the individual lexical items, they were quickly able to grasp

the meanings of such sentences as: "Height of centre line of spindle above bed – 127." I reinforced the comprehension of this text with a standard comprehension exercise, and a vocabulary completion exercise.

The core of the unit was the reading text (see Appendix). In retrospect, this text was probably a little too difficult for a Grade 10 class; nevertheless, I feel that the class got a great deal from it. Firstly, I went through the text sentence by sentence, analyzing the more difficult sentences on the board for them. For example, when we read this sentence:

> "Usually, if we want to reverse the power feed, we must stop the lathe, because it is running at high speed, and if we didn't do this, we would damage the gears."

I analyzed it for the class in the following way:

1. Usually, to reverse the power feed – we stop the lathe.
2. WHY ? – because the lathe is running at high speed.
3. SO – if we don't stop the lathe we will damage the gears.

This kind of analysis helped most of the class to understand complex sentences such as this. Having explained the text to the pupils in this way, I then used it for vocabulary work. I simplified this for them by dividing the new items of the text into three groups:

A. Technical vocabulary of the lathe;
B. Words connected with machines in general;
C. General words;

Finally, I came to the grammatical items which were linked to the text. I found that there were many verbs in the text which have the nominalisation *-ion*. So I explained this relationship between nouns and verbs, and gave them an exercise where they had to insert lexical items into the sentences, either in the noun or verb form. I also found that the text contained many examples of the *preposition + V ing* structure, e.g.:

1. This mechanism can reverse the direction of the lead screw rotation *by reversing* the direction of the power feeds
2. It is better to reverse the power feed *without stopping* the lathe.

So I took the opportunity to explain and drill this structure.

III

I found that with this unit I was able to teach pertinent vocabulary items, reading and interpretation skills (e.g., the specification chart), grammatical items, and, at the same time, *involve* the class by using material which was already familiar and important to them in Hebrew. While the material, which I constructed in my precious few spare hours, was inevitably imperfect, I feel that it received a positive response from the class, and that they gained something permanent from it.

I would like to see the teams who are actively engaged in materials production study the idea of relating English studies to the vocational trends, and producing materials specifically suited to our vocational pupils. Their need to understand technical English is as urgent as the academic pupils' need for general English. It is at present not being treated with the seriousness it deserves.

APPENDIX A
TEXT FOR STUDY

Power feed mechanism and lead screw

The automatic power feed on the length of the bed is made of a reversing gear-box, lead screw and half-nut mechanism.

Instead of the feed gears driving the lead screw directly, we build a reversing mechanism between the two. This mechanism can reverse the direction of the lead screw rotation by reversing the direction of the power feed while the lathe is running. The gears are moved at the lowest speed to change the feed. Usually, if we want to reverse the power feed, we must stop the lathe, because it is running at high speed, and if we didn't do this, we would damage the gears.

In boring, finishing cuts, and many other lathe operations, it is better to reverse the power feed without stopping the lathe, and without changing the setting of the tool. With this reversing mechanism the feed can be reversed by moving the lever.

The lead screw is accurately cut with a pitch of 1/8 inch (8 threads per inch). It is kept accurate by keeping it clean and free from chips. Once a month or oftener, clean it with a stiff brush and kerosene, and oil it freely all along the length.

Two half-nuts which close on both sides of the lead screw prevent strain on the lead screw, and make sure that the feed is smooth. We should move the carriage regularly and the half-nuts and closing mechanism should be cleaned and oiled. Dirt or chips will damage the half-nuts and the lead screw. Oil regularly.

APPENDIX B
מפרט טכני

Lathe Specification	מידות	נתוני המחרטה, המידות נתונות במ"מ
Dimensions are given in m/m		
Height of center line of spindle above bed	127	
Distance between centers	710	
Swing over saddle	252	
Diameter of hole through spindle	22	
Maximum cross slide feed	150	
Maximum top slide feed	57	
Spindle speeds – Number	12	
Spindle speeds – Range in R.P.M.	48–1435	
Taper of centers	Morse No. 2 מורזה מס'	
Bed length	1230	
Lead screw	¼" x 8 t.p.i.	
Motor (H.P.)	½	
Speed of motor (R.P.M.)	1450	
Weight of lathe (Kg.)	156	
Weight of lathe with bench (Kg.)	291	

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TEACHING ENGLISH THROUGH GAMES IN GRADE FOUR

by *Martha Talmi*

Teaching English in Grade Four must never be dull. Games are a very good way of enlivening the lesson and they make the learning of this new language great fun. This is but one reason for playing games in class.

Games also give the pupil confidence in producing these unusual sounds, and in formulating new words and even whole sentences. In later years, games will be used as a form of practice to reinforce what has already been taught in a more formal way. In Grade Four, however, it is a teaching device. Children learn through repeating and using a word or sentence over and over again. Instead of having to use drills, with their accompanying potential boredom, interest is kept up far better this way, while the same effect is achieved.

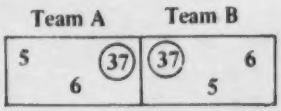
The following games have been selected for a number of reasons. Usually, I was interested in practising certain words or a particular pattern (BE, HAVE, etc.). As a general rule, I tried to avoid teaching words that will be taught in any case in the Grade Five Syllabus, in order not to spoil the novelty there (excepting words that need a lot of practice, such as the numbers). On the other hand, sentence patterns should be used and taught. It is just as easy to teach "I am a tiger" or "I am Number Six" as it is to teach "I am a boy" or "I am a pupil". Each game should not be played for too long at a time. Even games become boring when not everyone takes an interest – due to their length or for some other reason.

The size of the class: "ideally" a class should have about 12–18 children, but all the games can be played with larger or smaller groups.
The classroom: there should be plenty of space to move around in. Some of the games can be played out of doors or in the gymnasium.
Length of lesson: short! Twenty minutes to half an hour twice a week is better than one 45-minute period.

Games for Number Practice

Guessing: (can be done in pairs). A small number of stones, beans, buttons or any other small object are held out in somebody's closed hand. "Guess how many there are!" If this game is played in pairs, partners take turns in guessing and keep their own score; if it is played with the whole class, scores are kept on the blackboard. Variation: "Odd or Even?" – child A holds out his closed hand with the objects. Child B guesses whether they are an odd or an even number. They count the objects together.
Numbers on the Board: The game has two parts or part 1 can be done by the teacher beforehand. Part 1 – the blackboard is divided into two halves; there are two teams. The teacher calls out a number, one of each team runs out and writes it in their half of the blackboard (possibly using two different coloured chalks). Part 2 – the teacher or one of the pupils calls out one of the numbers written on the blackboard. One member of each

team runs out and puts a ring around it; the numbers may be simple or difficult, e.g.



Familiarizing Smaller Numbers: the teacher or pupil claps or knocks on the desk, or makes crosses on the blackboard, and then asks, "How many?".

Oral Arithmetic: hold up cards with a simple arithmetical problem. Pupils are asked only to give the answer. For example – 2 x 3 = 40 – 15 = etc.

Number Change: the pupils stand or sit in a circle and number off. "I am Number One", "I am Number Two", etc. (the BE pattern!). There is an unnumbered player in the centre who calls out two numbers. The players who are those two numbers quickly change places. 'It' (the unnumbered pupil) must try to occupy one of their vacant places. If he succeeds, the player who now has no place in the circle calls the numbers. Variation – use ordinal numbers instead of the cardinal ones (first, fifth, etc.).

Throwing Numbers: (needs plenty of room and a large ball). Two teams with not more than fifteeen numbered players. Team A might begin. Number 1 calls out "2" and throws the ball to him. Number 2 calls out "Six" and tries to throw the ball to him. But Team B is after the ball! The same game can be played by passing the ball from 1 to 2 to 3 until the other team manages to snatch the ball. Each time, the game starts from "1" (rather frustrating for the higher numbers!).

Number Snatch: two teams of numbered players face each other; there is a stool with a small object half-way between the two teams. The teacher (or a pupil) calls a number, e.g. "5". Number 5 from both teams runs to the centre and tries to snatch the object. The team that scores most 'snatches' wins.

Bingo: material needed – cards bearing numbers; every card is different, no number appears twice; counters or buttons or pieces of paper to cover up the number called.

16	9	2
1	17	14

18	4	13
22	12	7

3	11	19
8	23	21

The leader calls out a number. The child who has this number calls out "I have it" and covers it with a counter. Whoever covers all his numbers first is the winner. It is useful for the leader to have a master-sheet where he also covers the numbers he has called out.

Clock Practice (Asking the time and giving the answer)

What's the Time, Mr. Wolf? : Mr. Wolf is confined to a chalk circle on the ground. The others approach one by one and call out, "What's the time, Mr. Wolf?". They are quite safe if he answers "Half past three" or "A quarter to seven", but if he shouts "twelve o'clock and my dinner time!" they are in danger and must run to safety (the walls of the room, the edge of the playground, a chalk line, etc.). Anyone touched by Mr. Wolf takes his place.

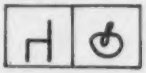
Musical Chairs: there is one chair less in the line than there are pupils. Children march around them and recite the numbers (1,2,3. . .). When the teacher bangs on the table (or drum), all sit down. The child who finds no chair is the next one to 'bang'.
Buzz: a forbidden number is decided upon, e.g. "4". The players begin to count in turn, but "4" must not be mentioned nor a multiple of 4. Instead they say "buzz". Example: 1,2,3, buzz, 5,6,7, buzz, 9,10,11, buzz, 13, buzz, 15, buzz, 17,18,19, buzz.

BE Patterns

1) Cards with pictures of animals are handed out; the children sit in a circle.
   Child 1: "I am a tiger. You are an elephant."
   Child 2: "I am an elephant. You are a giraffe."
   Child 3: "I am a giraffe. You are a zebra."
2) The same game with other objects, letters and numbers.
   Child 1: "I am capital B, you are small c."
   Child 2: "I am small c, you are capital Z."
3) **Blindfold**: the children sit in a circle; one of them is blindfolded and led to a child.
   Blindfolded child: "Say 'peep' ".
   Child: "Peep."
   Blindfolded child: "Are you David?"
   Class: "Yes, he is./No, he isn't."
4) **Guessing the Object**: wrap up an object the name of which the pupils have already learnt. The pupils start guessing: "Is it a . . . ?". Answer: "Yes, it is./No, it isn't."

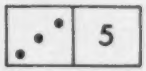
HAVE Patterns

1) **Picture Domino** (cards with two pictures on each; can be played in groups or in pairs).
   Child 1: "I have a chair and a tomato."



   Child 2: "I have a tomato and a girl."

   Use familiar vocabulary only.
2) **Domino Variation**:
   Numbers – "I have 3 and 5."



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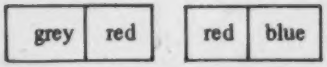
Colours –



3) **Memory Chain:**
Child 1: "I have a spoon."
Child 2: "He has a spoon and I have a zebra."
Child 3: "He has a spoon, she has a zebra, and I have a . . . ", and so on, each one adding to the previous one. Any child who cannot remember the word can be helped or be told, "Never mind, better luck next time!"; do not make them drop out of the game, since frustration is not the point of the game.

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3. Gertrude Nye Dorry, *Games for Second Language Learning*, McGraw-Hill Book Co.
4. Leon Boucher, *Let's Play a Game (An Aid to the Teaching and Learning of English)*, G.G. Harrap.

TEACHING AND TESTING IN THE SECRETARIAL–TOURISM TREND

by *Joyce Kadish-White*

It's something like the old problem of the chicken and the egg, which comes first, the syllabus or the examination paper? Teachers preparing pupils for the Secretarial-Tourism Trend "Bagrut" have been somewhat handicapped by the fact that at the moment there is no definite syllabus (as opposed to the Technological Trend, for example, where pupils are given a set book and even told which chapters they will be tested on, for a "Seen" Test). The areas covered by secretarial and business practice, business correspondence, hotel work and the tourist trade are so wide that teachers can hardly be expected to cover every aspect of the specialised subjects in order to prepare their pupils for the "Special" Bagrut paper for this trend.

In this instance, the examination paper has preceded the syllabus and at last year's Summer Course in Haifa, general approval was expressed regarding its make-up, though there were a few reservations as to the actual questions, which I shall mention later. The "Special" part of the paper consists of a business letter or a dialogue or a report connected with business or tourism, the completion of one side of an interview or telephone conversation and a summary in Hebrew of a report, conversation, etc. Aiming at such a question paper, the pupil will not only find motivation for (usually) her studies, but will also be able to see a practical application for a future career. The actual English language part of the course is covered by the general English studies (since the pupils will be taking

the same comprehension and oral and grammar tests as pupils in the Academic Trend, and part of the literature syllabus); the problem in this trend is mainly one of vocabulary, style and register. Having taught Business English and Correspondence for many years, I have therefore ventured to draw up a proposed syllabus for Grades 11 and 12, in which I have suggested the areas to be covered, and added a few comments on the type of questions to be set in the test, some teaching ideas and a note on books.

Learning Business English can be very boring if it becomes just a mass of new words and stereotyped phrases (as can be found in some of the books just available). "Why do we have to learn all this?" is the question sometimes put to the teacher. I try to avoid having to answer such a question by asking one myself in the first lesson in Grade 11. "What kind of job do you think you could get if you knew English well, where English is needed?" All kinds of suggestions then come forth, and we talk about the interesting kind of work in store – in the import-export business, in journalism, in certain departments of the Government, especially the Foreign Ministry, in the hotel and tourist trade – as a secretary, a hotel-receptionist, a tour-operator, tourist guide, etc. We are then all set for an interesting programme of studies with a definite aim – an interesting job, and not only an examination paper.

In my opinion, the main subjects to be covered come under five headings:

I. The Office
II. The Secretary
III. Business
IV. Tourism, Hotels and Travel
V. Correspondence.

It is clear that the limited amount of time at our disposal will not allow for much more than covering these subjects in a superficial manner, and this should be taken into account when the examination paper is set. For example, in asking pupils to write a letter, the principles of business correspondence should be taken into account (clarity and brevity being the main ones); it follows therefore that if the aim is to test the pupil's ability to write a letter in good English, we must choose the type of letter that demands more than a few lines. (The letter in last year's paper was one asking for a catalogue, which should not take more than 50 words, hardly enough to allocate 20 points). The subject matter should also be what we would expect to be familiar to the average pupil so that she can at least expand the letter by using familiar vocabulary. This applies also to the dialogue-completion question where the situation should be meaningful, e.g. a tourist making a complaint at a hotel, a secretary receiving a foreign businessman. The use of an English-English dictionary is of no help at all in producing English. (In the above-mentioned question, pupils were asked to write for a catalogue for electronic components – this calls for a very specialised vocabulary, more suited to the Technological Trend, and can only be learned "on the job".

Books on the subject are legion, and very few, if any, are completely satisfactory. I have found that I have had to prepare a considerable amount of material myself to cover the many subjects based on what I personally feel should be taught. I usually try to present a "package" – e.g. when teaching about the job of a tourist agent, I give examples of letters answering inquiries about tours, hotels, etc. in Israel from clients abroad (the sort

of letter an Israeli tour operator or travel agent's secretary might be expected to write); this would be followed by making up a dialogue between a clerk in a tourist office and a client; and conclude perhaps with a report on the conversation to be prepared in Hebrew for the boss (thus covering all three kinds of questions on the exam paper). In the same way, the letter of application for a job would be followed by an interview with the prospective employer. (Why in English? To make the whole thing meaningful, the job would have to be one which demanded a lot of English, or perhaps the boss is a new immigrant from an English-speaking country!).

As regards books, it is impossible to recommend just one, as is done in the Technological Trend. They also become more and more expensive with every devaluation as there is no satisfactory book published in Israel. In addition, the books are very specialised, and I have a bad conscience about asking pupils to buy too many. I have listed a number below, and would recommend teachers to acquire them all. Most of them follow the approach of "Role simulation" which is good preparation for the dialogue completion approach.

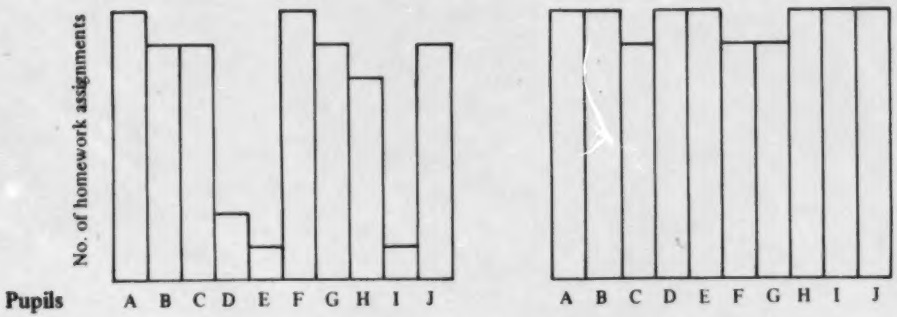
For Grade 11, I have been using Beesley's ENGLISH FOR YOUR BUSINESS CAREER BOOK II, which gives the background of a business set-up. (British teachers will recognise the simulated company as Marks & Spencer). However, this book contains only two letters and is useless for correspondence. I have just seen the new BBC book, called MODERN OFFICE LIMITED – ENGLISH FOR COMMERCE, which looks quite effective, and can be used without the broadcasts or the available tapes. In Grade 12, I have used mainly my own material, but also COMMERCIAL CORRESPONDENCE IN ENGLISH by Spooner and McKellan. In the long run, teachers will probably find it best to choose one book for each grade for classroom use and add whatever is missing by means of stencilled material.

In order to make a rather dull subject interesting, I have found it useful to have "role simulation" in class. For example, provide a situation and get the pupils to act it out. I have tried using an intercom set; it was great fun, a bit rowdy, but I got the whole class saying very politely, "I'm sorry, but I didn't catch what you said. Would you mind repeating the question?" without their realising it was a drill. The question of register can be introduced in the "office situation". "How would you talk to your boss? to the new English secretary? to the client?"

I conclude with an example of how I managed to get the pupils personally involved in the subject. No one was very keen on statistics ("What's it for?"), until I produced a bar-graph showing how often each pupil had done homework over the previous month (three had been notoriously lax). I did not give marks, just noted in my note-book those who had not done homework. To see oneself marked on the notice-board by one small square as opposed to others 6, 7 or 8 was a bit humiliating. The next month's graph was eagerly awaited – and the homework and class participation rose remarkably!

EXAMPLE OF BAR–GRAPH

Example of Bar–Graph



January **February**

PROPOSED SYLLABUS FOR THE SECRETARIAL AND TOURISM TREND OF THE "BAGRUT" EXAMINATION IN ENGLISH

Grade 11

I.	*The Office* Equipment, Stationery, Staff, Filing.	Emphasis on the necessity for the English ABC.
II.	*The Secretary or Receptionist* Duties, Qualities. The Telephone. Taking messages. Meeting callers.	Emphasis on courtesy in language. Attitude to employer, visitors, etc.
III.	*Business* Office Staff. Sales Assistants, Management. How a business works. Dealing with complaints.	The customer is always right.
IV.	*Tourism, Hotels and Travel* Introduction to the subject and emphasis on the need for English. Advertisement.	Emphasis on ability to describe Israel as a tourist centre: what to do, where to go, etc.
V.	*Correspondence* Private & social letters. Lay-out of letters private and business. Invitations, etc. Simple complaints. Letters of application.	This relates to all the above subjects. Reference should be made to English and American styles.

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Grade 12

I. *The Office*

Revision of last year's work, especially as regards vocabulary.

II. *The Secretary*

Drafting letters. Memoranda. Summarising letters, reports in English and Hebrew. The Secretary in (a) a store (b) a factory (c) bank (d) hotel

Emphasis on situations where English would be used in a natural setting.

III. *Business*

Advertisement and Sales Promotion Companies – Meetings, invitations, reports, Minutes, etc. Means of Payment – banks cheques, cash registers, V.A.T. enquiries, Import and Export, Statistics – Graphic Display.

Emphasis on import-export business, in field of general interest, e.g. food, clothing, books.

IV. *Hotels, Tourism, etc.*

Hotel organisation: (a) Reception (b) Restaurant (c) Housekeeper. Tourism – Advertising, Groups, Charters. Booking accommodation, flights, etc. and confirmation. Complaints and apologies.

V. *Correspondence*

Principles of Commercial Correspondence. Style. Testimonials, references. A business transaction (From advertising to settlement of account: i.e., letters of enquiry, circulars, Sales promotion, Orders, Complaints, apologies, Accounts, etc.). Telegrams. Sea and Air Freight.

Simplicity, Clarity, Courtesy, Brevity. Special emphasis on import-export, foreign contacts of Government, etc.

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Most of these books have been especially written for students of English as a Foreign Language.

I. For possible classroom use

1. *English for Your Business Career, Book II*, A.R. Beesley, Collier-Macmillan.
2. *English in Business, Book II*, Shifrin et al., Longmans.
3. *Commercial Correspondence in English*, Spooner & McKellen, Nelson.
4. *Modern Office Limited - English for Commerce*, BBC Course, OUP.
5. *Office Practice 1. Clerical Duties, 2. Secretarial Duties*, Collier-Macmillan Special English Series.
6. *Basic Business Letters*, Ian Gordon, Heinemann.
7. *Special English for Tourism, 1. Charters, Tours, The Package Deal, 2. Managers, Agents, The Agency*, Collier-Macmillan Special English Series.
8. *Hotel Personnel, Book 2. Office Mangers, Clerks, Telephone Operators*, Collier-Macmillan Special English Series.

[9. *English Commercial Practice & Correspondence*, Eckersley & Kaufman, Longmans.]
In brackets, because apparently not approved of by those who have the "latest linguistic approach" but still a good background book for correspondence.

II. For the teacher's own library

1. *English & American Business Letters*, Eckersley & Kaufman, Longmans. Includes useful appendix of differences in English and American usage.
2. *Business Writing*, Janis & Dresner. Barnes & Noble Books, N.Y. For native speakers, but a good background of American usage.
3. *The Language of English Business Letters*, A.B. Kench, Macmillan. Too advanced for secondary school pupils.
4. *Modern English Business Letters*, King and Cree, Longmans. Very boring – lists of "acceptable phrases" may be useful for the working secretary.

III. For extensive reading, to provide general interest

1. *Grand Babylon Hotel*, Arnold Bennet. Available in Longmans Bridge Series.
2. *Hotel*, Arthur Hailey. Available in Longmans Simplified.
3. *Down and Out in Paris and London*, George Orwell.
4. *Airport*, Arthur Hailey.

GAMES IN FOREIGN LANGUAGE TEACHING

by *Elite Olshtain*

Introduction

In the modern methodology of foreign language teaching, considerable importance is placed on the following aspects of the classroom activity:

a) the need to devote considerable time to practising the aural-oral skills as well as the reading skill, each in its own right;
b) the need to provide the learner with an opportunity to use naturally and creatively the language materials acquired at each stage;
c) the need to involve the individual learner in the classroom activity;
d) the need to design activities for small groups within the large class.

Language games can often help us in the attempt to answer the above described needs.

An effective language game creates fun and relaxation and yet remains within the framework of language learning at each stage. This is in fact what can turn a language game into a very valuable activity in the classroom. It is important, therefore, to adapt the language game to the specific needs that a particular group of learners, has at a certain point in time. For example, a Grade Five class may need to practise the active use of the Present Progressive, both in oral communication and in reading and writing. Suitable games can be a very useful aid in achieving these goals.

In order to utilize language games effectively they should be classified according to: age level, language skill for which they are intended, and language area which they can practise best. When games are classified this way they can fulfill specific objectives in the learning process; they can help the class practise a language structure, vocabulary items, pronunciation or spelling. Some games can even isolate the practise of a particular language skill: aural-comprehension, oral communication, the mechanics of reading and writing. The most important feature of a good game, however, if the fact that it provides the step through which the learners can use meaningfully the language material familiar to them.

Games for the Elementary and Intermediate Levels

It is probably at the beginniner's level that games are recognised as valuable teaching aids. It is also at this level that we need to isolate language skills and language areas for practice, in order to achieve a certain degree of mastery before going into a more integrative use of language skills and language areas. It is therefore at the beginner's and at the intermediate level that we have to evaluate carefully the effectiveness of a certain language game and the specific objectives that can be attained by playing it, in addition, of course, to the invaluable features of any classroom game.

One can think of language games as comprising two major groups: games that can be bought as teaching aids and which are available at bookshops and "Pedagogical Centres" and teacher-made games. Ideally, every teacher should make use of both types of games. In Israel we are fortunate enough to have a selection of both types of games. The follow-

ing are a few of the games available on the market, and which fit nicely the requirements that were presented above:

a) **English is Easy** by Shoshana Postol is a card game suitable for Class Five and Six (the first two years of English). It is suitable for group work since it is played in groups of four or five pupils. It provides suitable practice of the reading skill in meaningful sentences and at the same time it reviews important vocabulary items that have been taught at this stage. With suitable guidance from the teacher, the pupils will also practise important language structures orally.

b) **I Have It** by Shoshana Postol is another useful game for the first two years of English. This is a lotto game that can be played by 3-13 players. Each lotto card contains words with a comon spelling pattern. Thus it can fulfill a number of functions: the natural use of simple structures, a review of vocabulary items and a review of basic spelling patterns. In addition to these aims the game can be played at two stages: the first can be based on pictures only – the lotto cards have pictures and the covering cards have pictures – and at a more advanced level they can be used with a different set of jotto cards with the printed words on them and with picture cards to cover them.

c) **English by Colours** by Rachel Gabbay is a set of games with several levels: Level One – Class Five; Level Two and Three – Classes Six and Seven; all are available at present. More games, however, are being prepared and will come out in the near future. This set of games is based on an individual "mini pocket chart": every pupil participating in the game has a board with ten plastic bands in front of him. On this pocket chart the pupil will construct sentences by utilising *coloured* cards with words printed on them. These cards come in little plastic envelopes each containing the exact number of cards necessary for the particular game. The colours indicate which part of speech the word belongs to, thus while playing the game, each pupil, individually and without complicated verbal explanation, can reach at important grammatical generalizations. The *Be* paradigm, singular and plural forms of nouns, articles, question sentences and negative sentences can be handled by every pupil individually and rather painlessly. However two important features make these games really valuable: each pupil can work at his/her own pace and all pupils will have a chance to correct and vary their work by comparing and discussing the possibilities by using a suitable transparency that the teacher will get with the game. The basic board of **English by Colours** can, of course, be utilised for all the games at all levels and at the moment special reading games intended to practise the mechanics of reading in the first year of English are being prepared and will be available on the market in Summer 1977. Teachers can look at the games in various "Pedagogical Centres" of the Ministry.

So far I have mentioned a few of the games available today on the Israeli market. Some of the best games, however, are those that a teacher organises by him/herself in the classroom. It is, however, hard for teachers to always have at their disposal the game which would be most suitable for practising a certain language topic or skill.

By the end of the present school year, a **Teacher's Handbook** with games suited for practising the different language skills as well as the different language areas will be published in Israel by University Publishing Projects: **Play English** by Akkavia, Olshtain and Crumlish. This **Teacher's Handbook** presents a large number of language games for begin-

ners as well as advanced learners, organised according to the language skill or the language area for which they were designed. As such, the handbook should be a useful aid for the teacher to conduct and create his/her own games in the classroom according to the specific needs of that class.

Games for Advanced Learners

We often tend to think of language games as suitable for beginners or for very young learners. It is, however, the case that teenagers and adults enjoy and profit greatly from language games. The games designed for advanced learners must be challenging and interesting enough to capture the attention and involvement of the advanced learner.

At the advanced level the language game is a suitable 'interaction activity'. Games aiming at practising the aural-oral skills should encourage greater intrastudent talk. 'Role-playing' provides wonderful opportunities for practising both language structures and cultural content. Word games, treasure hunts, charades, and other team games are wonderful ways to allow pupils to interact in the new language. Such activities will prepare the learner for real communication outside the classroom and will provide both for the teacher and the pupils with an entertaining activity.

Some Tips for Conducting Language Games Successfully

1. In order to enjoy games, the players must understand them. A clear explanation followed by a brief demonstration will ensure the understanding of the new game.
2. Do the best you can to make all the pupils in the class or group feel that they are part of the game and see to it that they enjoy themselves. A good educational game should make it possible for even the weakest pupil to participate.
3. Prepare all necessary equipment beforehand. This way the game can be conducted briskly without being interrrupted by technical difficulties.
4. Make sure that the players can cope with the level of language necessary to play the game without becoming frustrating by making too many mistakes. Prepare beforehand the vocabulary items and the structures necessary for playing the game smoothly.
5. Any game, even the most exciting one, can become boring if played too long. Make sure that you keep the players' interest up during the whole period of the game, and better stop the game a little too soon rather than a little too late.
6. Do not play a game at the beginning of the class hour; save it for the middle or the end of the lesson, when the pupils may need a break from more tiring activities.

LETTERS TO THE EDITOR

Sir,

I would like to tell your readers about a very worthwhile and rewarding experience which may also interest and hopefully motivate other teachers. After working for the last ten years in an "established" school I accepted the challenge of the local English inspector to volunteer to work with "C" groups in a school whose pupils were "socially-disadavantaged" (how I hate these newly-coined labels). After everyone concerned had got over the shock I was duly transferred to such a school where the teacher turnover was very frequent and where discipline problems were rampant.

To my surprise, I was given an English Classroom for the first time in my career as a teacher in Israel (18 years): not a hole in a corner or in an underground shelter but a real, pleasant classroom on the third floor overlooking a sports field. What a joy it was to put up my collection of posters and visual aids and to have my own big cupboard at long last! The school gave me generous supplies of everything I needed and I made enough stencils for a whole term, so that everything was ready before school opened on September 1st. When I looked around I felt very satisfied and certainly relieved that days of being a "porter" as well as a teacher were over.

I made plans of what I wanted to do and achieve. The main idea was *not* to teach *English* until:

a) I was well acquainted with my pupils and they with me;
b) they understood why I was there at all;
c) we had built up some mutual respect between us;
d) I had got them used to good working habits;
e) they were able to meet my demands and be so motivated as to make demands on themselves;
f) they began to feel that I really "cared".

This was a very ambitious programme indeed but I felt it would work if I stuck to the main principles while allowing for flexibility in view of the special situations that crop up from day to day. In theory this programme looked fine, but nothing had prepared me for the shock I was about to get. There were days when I asked myself, "What have I done?" but I stuck with it and after about six weeks I did feel a subtle change in the atmosphere – things began to take shape and I knew it was going to work. The key seemed to be *motivation* and having *confidence* in them. From then on, although I was terribly tired, I began to go home each day feeling happier than I had been for years and elated with a great sense of satisfaction which made all the hard work seem very worthwhile.

For example, my Grade 7 "C" group (9 pupils) did not like English at all or want to know it; all of them were convinced that they would never learn. I had to begin from scratch but at the same time be careful not to lower their prestige by giving them a book they had had in Grades 5 or 6 and had failed completely with. So I taught them the mechanics of reading in a variety of ways, using blackboard, nailboard, flannelboard, flashcards, language games, etc. Seven out of the nine now read English quite well. I have not as yet introduced a book and no one seems to mind as our lessons are always full and interesting; furthermore, I think I can push and encourage them into becoming a good "B" group. If I succeed, I shall endeavour to have their "C" title dropped and have "B_2" put on their report-cards. Some of the results of their tests have been astonishing for their relatively high level, their neatness and their punctuation. Of course, I have been very careful not to give any test unless they have been well-prepared and drilled, since I want to prevent frustration, disappointment or a breakdown in our relationship. I still think the greatest achievement is in themselves: from a noisy, rowdy, gum-chewing group with little respect for anyone or anything and no will to study, they have, as the saying goes, pulled themselves up by their own bootstraps and become a highly-motivated group. They take pride in their English classroom and keep it spotlessly clean.

I do not punish them or send notes to their homes, but instead all problems are worked out by us all in class. I also make home visits with the aim of introducing myself to the family, acquainting myself with the child's background, and to give encouragement all round. From my experiences, there is no other way.

In my work as a Teacher's Counsellor, many Principals have often told me that the more experienced teachers are needed for the "C" groups – and I agree with them. For myself, I can only say that it has been the richest and most rewarding experience of my career. I hope that in some small way it will encourage other experienced teachers to "have a go".

Sheila Kirby, Ashkelon

Sir,

As a Teacher's Counsellor, I have visited Groups in Grade 7, 8, and 9, particularly in "disadvantaged" areas. I have been (and am still) acutely depressed and seriously worried by the very low standard (sometimes even in "A" groups) and of the poor attitude of the pupils. As far as my experience is concerned, psychological factors have caused such frustration that complete apathy and poor behaviour have resulted. It seems to me that much more success will be achieved by grouping heterogeneously. One of our chief aims in Grouping is surely to help our pupils by individual attention. The element of competition in a heterogeneous class is healthy both for pupils and teachers if the weaker pupils are encouraged to progress through the stimulus of the more advanced pupils. If teachers are properly guided as to how to involve all the pupils so as to extract the maximum from each, the more advanced pupils will not suffer.

Grouping homogeneously in Grades 7 and 8 and certainly in Grade 9 is only a "patching" attempt at remedy after harm, and sometimes incurable harm, has been done. Why cannot Grouping (heterogeneous Grouping) begin in the first year of English? Three small groups will give each child the maximum of individual attention. After the second year, it may be found necessary to have two heterogeneous groups and one homogeneous for these pupils, who despite every effort seem to have a "block". In some secondary schools where this heterogeneous grouping has been tried out in Grades 9 and 10, together with Remedial Lessons for the weaker pupils, I have witnessed potential being discovered and kindled; and on the other hand, I constantly watch the heart-rending frustration and apathy in many "C" and often "B" Groups.

Sheila Sar-Shalom

GAMES IN THE ENGLISH LESSON

על השימוש במשחקי לימוד בכיתה ד', כדרך להלהיב את התלמידים ולהקל על לימוד השפה החדשה; כמו-כן המשחקים מספקים לתלמידים יותר בטחון עצמי בעולם החדש של השפה החדשה, וכאמצעי תירגול באוצר המילים ובדקדוק. בכיתה ד', המשחק הוא אמצעי הוראה חשוב. בגוף המאמר רשימת משחקים.

LETTERS TO THE EDITOR

על ההוראה בהקבצה ג'; על הנזק האפשרי שבהקבצה.

TEACHING AND TESTING IN THE SECRETARIAL TREND

דיון והצעות על תכנית לימודים על טכניקות הוראה, ועל בחינות הבגרות במגמת המזכירות והתיירות(רמת בגרות), ומדריך ביבליוגרפי לתלמיד ולמורה.

GAMES IN FOREIGN LANGUAGE TEACHING

משחקי לשון מהווים חלק חשוב מפעילויות הכיתה מאחר והם מאפשרים לנו גוון ובעת ובעונה אחת תרגול יעיל. ניתן לחלק את משחקי הלשון למשחקים אותם יש לרכוש בחנויות הספרים או במרכזיות הפדגוגיות ואלה מהווים עזרים חשובים בכיתה, ולמשחקים אותם יוצר המורה בכיתה. לשני סוגי המשחקים ערך רב בשעור והם לרוב משלימים זה את זה.

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LITERATURE AND THE RELIGIOUS TEACHER

קורס השתלמות שניתן על-ידי המכללה למורות, ירושלים, למורים לאנגלית בבתי הספר העל-יסודיים הדתיים. בין הנושאים בהשתלמות: ספרות וההלכה, הביקורת הספרותית והמורה הדתי, המורה הדתי בכיתה, והן נושאים דידקטיים הקשורים בהקנית המיומנויות באנגלית.

AN INDIVIDUAL INSTRUCTION PROGRAM

דרך הפעלת תלמידים בבית הספר היסודי בלימוד יחידני - בית הספר לתלמידים מחוננים. המורה השתמשה בכרטיסי עבודה אישיים בתחומים השונים של לימוד השפה, וכלל גם עתונים באנגלית מפושטת, חומר מוקלט מקראות, הבעה בכתב, ומשחקים חינוכיים באנגלית.

"I'D LIKE YOU TO READ THIS, PLEASE"

עצות מעשיות למורה בחנוך היסודי והעל-יסודי על קידום השיחה על ידי לימוד ביטויים שכיחים.

"ENGLISH FOR SPEAKERS OF HEBREW"

הודעה למורים על הוצאותו לאור של ספר לימוד חדש לאנגלית לכיתה י"א, בסדרת "אנגלית לדוברי עברית".

TEACHING BEGINNING READING

ראיון עם מומחים מארה"ב בהקנית מיומנות הקריאה לאנשים הלומדים אנגלית שפה זרה. החלק הזה מהראיון (שני חלקים) מוקדש להתאמת הצלילים והאותיות.

A FEW NOTES ON TEACHING READING

הצעות למורה בבית הספר העל-יסודי בהוראת הבנת הנקרא, בהתחשב בסוג התלמידים, בסוג הטקסט עצמו, ובאופי המורה, המחברת דנה בדרכים השונות, לרבות שאלות מראש, הקריאה בקול, דיון מראש על נושא החומר לפני הקריאה, פעולות כתיבה ופעולות דיבור, לימוד התחביר ואוצר המילים, וההערכה הביקורתית.

AN EXPERIMENTAL UNIT FOR A GRADE 10 CLASS

חומר מקצועי באנגלית אשר מיועד לתלמידים במגמת מסמ"ר בבית הספר המקצועי. המורה לאנגלית משתף פעולה עם המורה למקצוע הטכני בחבור החומר.
המחבר בדעה ששיטה זו תניע את התלמידים האלה, שבדרך כלל אין להם מוטיבציה חזקה בלימוד האנגלית.

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עלון למורים לאנגלית, מס׳ 17, אייר תשל"ז מאי 1977.
תמצית המאמרים המופיעים בעלון זה:

INFORMATION FOR ENGLISH TEACHERS

בחינות הבגרות קיץ תשל"ז; הבחינה בהבנת הנשמע; ספרי-לימוד חדשים; עתונים אנגלית לתלמידים; האגודה הישראלית לבלשנות שימושית; קורסים לתלמידים טעוני טיפוח.

EVALUATING THE TEACHER'S "CONTROL OF ENGLISH"

תיאור נליון- ההערכה על המורה, הכיתה והשיעור, אותו ממלא מפקח בביקורו בשיעור; תדריך להערכת ידיעותיו של המורה לאנגלית בלשון האנגלית, לפי המדידה הזאת: ציון 1 - לשון המורה נרועה; ציון 2 - לשון המורה דלה; ציון 3 - לשון המורה ללא שגיאות; ציון 4 - לשון המורה טובה; ציון 5 - לשון המורה עשירה ומגוונת.

INSTRUCTIONAL TELEVISION AND ENGLISH PROFICIENCY IN GRADE NINE

השוואת רמת ההישגים באנגלית אצל תלמידים בכיתה ט׳- תלמידים אשר לומדים לפי תכניות הטלוויזיה הלימודית(הן המשדרים והן ספרי הלימוד של הטלוויזיה), תלמידים אשר לומדים מספרי הלימוד של הטלוויזיה הלימודית אבל אינם צופים במשדרים, ותלמידים אשר לומדים מחומר לימוד אחר לגמרי, התוצאות הוכיחו שהקבוצה הראשונה(משדרים וגם ספרי לימוד של הטלוויזיה הלימודית) הצליחו יותר מהקבוצות האחרות. עם זאת יש להדגיש יותר את הטיפול בהבנת הנקרא. המחברת מקווה שהמהדורות החדשות של ספרי הלימוד המיועדות לתלמידים חלשים יותר, יקדמו את התלמידים האלה

GROUP TESTING OF LISTENING COMPREHENSION AND ORAL PROFICIENCY

תיאור ניסוי מוצלח בחוג לאנגלית באוניברסיטת בר-אילן, בו נבחנו סטודנטים המתעתדים ללמד אנגלית בבתי הספר העל-יסודיים במסגרת "בחינת מיומנות אנגלית למורים לאנגלית", על הנבחנים בבחינה בהבנת הנשמע להאזין להרצאה מוקלטת, ולהקשיב על שאלות שונות; בבחינה בהבעה בעל-פה, ישבו הנבחנים ושוחחו ביניהם לבין עצמם, ובחדר ישבה גם קבוצה של בוחנים אשר העריכו היבטים שונים של ה"שיחה החופשית".

CREATIVE DRAMATICS IN TEACHING ENGLISH

הדגמת הדרכים שונות בהפעלת תלמידים בכיתה ד׳ לפעלתנות באנגלית, על ידי ניצול כל החושים של הילד הצעיר.

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